

Werner. Collected works.

Gregor Joseph

Werner

Missa primitiva

WerW B.35

Mass

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

edited by Wolfgang Esser-Skala

Violino solo

Violino I



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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

Allegro $\text{\textcircled{3}}$

vl 1

f

4

7

tr

p

10

f

15

18

p

21

f

25

28

31 

Larghetto
34 

37 

40 

43 

46 

49 

53 

57 

61 

65 

69 

76 

80 

84 

88 

92 

96 

2 Gloria

Allegro

vl 1

f

3

5

7

9

12

3

Detailed description: This is a musical score for Violin 1, titled '2 Gloria'. The tempo is marked 'Allegro' and the starting dynamic is 'f' (forte). The score is written in treble clef with a common time signature (C). It consists of six staves of music, numbered 1 through 12. The first staff begins with a treble clef, a common time signature, and a forte dynamic marking. The music is primarily composed of eighth and sixteenth notes, with some triplet markings. The second staff starts at measure 3, the third at measure 5, the fourth at measure 7, the fifth at measure 9, and the sixth at measure 12. The sixth staff includes a triplet of eighth notes and ends with a fermata over a quarter note. The key signature is not explicitly shown but appears to be D major based on the notes.

Laudamus te

Largo

ul solo

f

18

20

22

25

28

32

34

The musical score for 'Laudamus te' is written in treble clef with a common time signature (C). It begins at measure 18 with a forte (f) dynamic. The tempo is marked 'Largo'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills (tr) are used throughout, particularly in measures 20, 22, 28, and 34. Triplet markings (3) are present in measures 19, 20, 22, 28, and 34. A piano (p) dynamic is introduced in measure 22. The score concludes at measure 34 with a fermata over the final note.

Gratias agimus tibi

tacet

Domine Deus

Vivace assai

70 *vl 1* **f** **3**

76 **tr**

79 **p**

82

86

90 **f**

94 **tr** **tr** **tr**

98 **tr** **tr** **9** **f**

110 **tr**

Qui tollis

114 *Adagio*
vl 1 *f* *p* *f* *tr*

117 *pp* *f*

120 3 3

123 *tr* 3

128 *Allegro*

130

132 3 3

134 3 3

136 *tr*

Quoniam

Andante moderato

139 *vl 1* **ff**

141 **p**

143 **f** **p**

146 **p** *tr*

148 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3

150 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3

152 *tr* **f**

155 **p**

159 **ff** *tr*

Cum Sancto Spiritu

162 *Largo*
vl 1 *f*

165 *p*

169 *Allegro*
10 *tr*

182 *tr*

185 *tr*

188 *tr*

191 *tr*

194 *tr*

196

3 Credo

Vivace
vl 1 **f**

3

5

7

9

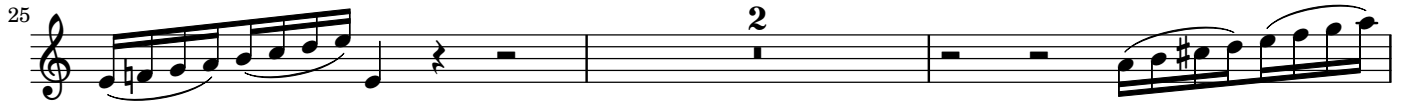
11

13 **p**

16

19

Detailed description: This is a musical score for Violin 1, titled '3 Credo'. The tempo is marked 'Vivace'. The score consists of 19 measures. Measures 1-12 feature a continuous sixteenth-note pattern, starting with a forte (f) dynamic. Measures 13-15 show a change in dynamics to piano (p) and a shift in the melodic line. Measures 16-19 continue with the sixteenth-note pattern, including a key signature change to one sharp (F#) in measure 19.



Et incarnatus est
tacet

Crucifixus

72 Tarde
vl 1

p

74

77

80

83

Detailed description: This block contains five staves of musical notation for a violin part. The first staff (measures 72-73) starts with a treble clef, a common time signature, and a key signature of one flat (B-flat major). It includes a dynamic marking of *p* and a triplet of eighth notes. The second staff (measures 74-75) continues the melodic line with slurs and a fermata. The third staff (measures 76-77) features a key signature change to two flats (B-flat minor) and includes slurs and accents. The fourth staff (measures 78-79) continues with slurs and accents. The fifth staff (measures 80-83) concludes the passage with a final melodic line and a fermata.

Et resurrexit

86 *Vivace*
vl 1 *f*

89

92

95

98 *p*

102

106

109

113 *Andante*
p 2

118 

120 

123 

128 

132 

135 

139 

143 

146 

4 Sanctus

Largo

vl 1

f

4

6

8

Vivace

10

f

13

15

p

17

f

p

19

f

22 *p* *tr tr* 2 *f*

26 *tr* [*tr*]

28 Osanna · Allegro *f*

31 *tr*

33 *tr*

36

39 *tr*

42

45 3

5 Benedictus

Molto largo

vl solo

f

3

3

p

f

p

f

tr

Osanna ut supra

6 Agnus Dei

Tempo ordinario

Violin 1 (vl 1) score, measures 1-18. The piece is in C major, 7/8 time, and marked 'Tempo ordinario'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent trills (tr.) and triplets (3). Dynamics range from forte (f) to piano (p). Measure numbers 1, 3, 5, 8, 10, 12, 14, 16, and 18 are indicated at the start of their respective staves.

20 *p* *Vivace*
6

Musical staff 20-27: Treble clef, starting with a piano (*p*) dynamic. The music features a series of eighth-note patterns with slurs, followed by a trill (*tr*) on a dotted quarter note, and ends with a fermata on a half note.

28 *f*

Musical staff 28-29: Treble clef, starting with a forte (*f*) dynamic. The music consists of eighth-note patterns with slurs, including a sharp sign (#) on the second staff.

30 *tr*

Musical staff 30-31: Treble clef, continuing the eighth-note patterns with slurs, ending with a trill (*tr*) on a dotted quarter note.

32 *tr*

Musical staff 32-33: Treble clef, continuing the eighth-note patterns with slurs, featuring a trill (*tr*) on a dotted quarter note and a sharp sign (#) on the second staff.

34 *tr*

Musical staff 34-35: Treble clef, continuing the eighth-note patterns with slurs, featuring a trill (*tr*) on a dotted quarter note.

36 *tr*

Musical staff 36-37: Treble clef, continuing the eighth-note patterns with slurs, featuring a trill (*tr*) on a dotted quarter note.

38

Musical staff 38-39: Treble clef, continuing the eighth-note patterns with slurs.

41 *tr*

Musical staff 41-42: Treble clef, continuing the eighth-note patterns with slurs, ending with a trill (*tr*) on a dotted quarter note.

44

Musical staff 44-45: Treble clef, continuing the eighth-note patterns with slurs, ending with a fermata on a half note.