

Werner. Collected works.

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Werner

Missa primitiva

WerW B.42

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 3

vl 1

f

4

7

p

10

2

f

15

18

p

21

2

f

25

28

31

34 *Larghetto*

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 whole note. The key signature is not explicitly shown but appears to be C major or F 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, 21, 22, 23, 24, 26, 27, 29, 30, 31, 33, and 34. A piano (p) dynamic is introduced in measure 24. The score concludes with a fermata over the final note in measure 34.

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** *tr* **3**

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

196

3 Credo

Vivace
vl 1 **f**

3

5

7

9

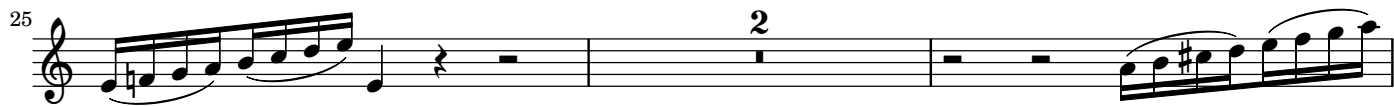
11

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. The first measure starts with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout. Measure 13 begins with a piano (p) dynamic. The key signature has one sharp (F#). The score ends with a fermata over the final note of measure 19.



Et incarnatus est
tacet

Crucifixus

72 Tarde

vl 1

p

74

77

80

83

The musical score for violin 1 consists of five staves of music. The first staff (measures 72-73) begins with a treble clef, common time signature, and a key signature of one flat (B-flat major). The tempo marking is 'Tarde' and the dynamic is 'p'. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The second staff (measures 74-75) continues the melody with a quarter note C5, a quarter note Bb4, and a quarter note A4. The third staff (measures 76-77) features a key signature change to one sharp (F# major) and continues with a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The fourth staff (measures 78-79) continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The fifth staff (measures 80-83) concludes the passage with a quarter note E4, a quarter note D4, and a quarter note C4, ending with a fermata over the final note.

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

3

3

f

tr

Osanna ut supra

6 Agnus Dei

Tempo ordinario

Violin 1 (vl 1) score for measures 1 through 18. The music 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 runs with slurs, followed by a trill (*tr*) on a dotted quarter note, and a half note with a fermata.

28 *f*

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

30 *tr*

Musical staff 30-31: Treble clef, continuing the eighth-note runs with slurs. A trill (*tr*) is marked on a dotted quarter note in the second staff.

32 *tr*

Musical staff 32-33: Treble clef, continuing the eighth-note runs with slurs. A trill (*tr*) is marked on a dotted quarter note in the first staff, and a sharp sign (#) appears on the second staff.

34 *tr*

Musical staff 34-35: Treble clef, continuing the eighth-note runs with slurs. Trills (*tr*) are marked on dotted quarter notes in both the first and second staves.

36 *tr*

Musical staff 36-37: Treble clef, continuing the eighth-note runs with slurs. A trill (*tr*) is marked on a dotted quarter note in the first staff, and a fermata is placed over a half note in the second staff.

38

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

41 *tr*

Musical staff 41-42: Treble clef, continuing the eighth-note runs with slurs. A trill (*tr*) is marked on a dotted quarter note in the second staff.

44

Musical staff 44-45: Treble clef, continuing the eighth-note runs with slurs. The piece concludes with a half note and a fermata.