

Werner. Collected works.

Gregor Joseph

Werner

Neuer und sehr curios-musicalischer Instrumentalkalender

(work in progress)

WerW O.1–12

Partita

2 vl, bc

edited by Wolfgang Esser-Skala

Full score

Wesser
Skala
Edition



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Please report any errors or mistakes to edition@esser-skala.at.

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Critical Report

Abbreviations

bc basso continuo
vl violin

Sources

C1 *Library* D-Mbs
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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>
1	111	bc	bar in C1 : C4- γ
	133	vl 1	1st ♪ in C1 : a'8
	140	vl 1	2nd ♪ in C1 : d''8
2	193	bc	1st ♪ in C1 : F#8

Prefatory pages of the bc part

fol. 1r

Neuer | und fehr curios- | Muficalischer | INSTRUMENTAL- | Calender, | Parthien-weiß mit 2. Violi-
nen | und Baffo ò Cembalo in die zwölf | Jahrs-Monath eingetheilet/ | und | Nach eines jedwedern
Art und Eigenfchafft mit Bizarrien | und feltzamen Erfindungen herausgegeben, | Durch | GREGO-
RIUM JOSEPHUM WERNER, | Seiner Hoch-Fürftl. Durchleucht Pauli Antonii | Caroli Eftorhafi de
Galantha &c. &c. dermahligen | Capell-Meiftern in dem Hoch-Fürftl. Schloß zu | Eißenstadt. |
BASSO ò CEMBALO. | AUGSPURG/ | gedruckt und verlegt von Johann Jacob Lotters feel. Erben.

fol. 2r-v

Excellentiffimo Illuftriffimo | ac Reverendiffimo Domino, | DOMINO | FRANCISCO | E | COMITIBUS
ZICHY | de VASONKÖ, | Perpetuo in Homanna, DEI & Apoftolice Sedis | Gratiâ Epifcopo Jaurinenfi,
Locique & Comitatus Ejusdem | Nominis Supremo ac Perpetuo Comiti, Sacræ Cæfareo-Regiæ
Ma- | jefatis Actuali, Intimo Confiliario &c. Domino, | Domino Gratiofiffimo. | EXCELLENTISSIME,
ILLUSTRIS- | SIME, AC REVERENDISSIME DO- | MINE, DOMINE. | Publicæ luci daturus Calendarium
Mu- | ficum, tam curiofa novitate, quam fele- | cta varietate præditum, incertus animi | hæfi,
cui illud dedicaturus forem, de cu- | jus gratia condimentum, ex dignitate patrocinium, | ac ex
authoritate aliquid ponderis nancifceretur. An- | cipitem porro Tua Excellentiffime, Illuftriffime,
ac | Reverendiffime Domine magnopere animavit erga | omnes par prodigio Comitas, morum à
Natura in- | dita Suavitas, & propenfia in infimos quosque Beni- | gnitas, quâ Te cunctis fermone
affabilem, acceffu faci- | lem, & clementia amabilem præftas. Reticebo in | uberrima virtutum
Tuarum meffe, Avitæ Nobilitatis | gloriam, cùm nemo fit, qui ignoret florentiffimæ | Tuæ Stirpis
clariffimos æque, ac splendidiffimos ti- | tulos, Majorum præclara Infignia, Trophæa, & | ubique
celebrata Nomina. Aft celebrent alii Pro- | fapia Tuæ splendorem, ac Illuftria geftorum Monu- |
menta, alieno non indiges fulgore, cùm Antenatorum | Tuorum laudes & præconia ita meritis
Tuis adæqua- | veris, ut derivatam in Te ab Avitis Ceris gloriam, | virtute Tua cumulatiùs lisdem
refudiffe videaris. Ac- | cipe igitur Excellentiffime, Illuftrisfime ac Reveren- | diffime Domine
placido clementique Animo in teffe- | ram humillimæ erga Te obfervantiæ hoc Tibi dica- | tum
Mufurgæ Opufculum, & per plurimas, omni | felicitatum genere refertas, Ariftas incolumis vive.
| Alte titulata Excellentia Veftra | Servorum infimus | Gregorius Jofephus Werner.

fol. 3r

Vorrede | Hoch- und nach Standes-Gebühr geneigter Lefer! | Hier wird Dir ein Wercklein zur
Gemüths-Ergötzng vorgeleget, | von derley Gattung noch keines jemahl zum Vorfchein gekom-
men. | Es betitult fich aber dieses: Der neue und fehr Curios-Mufica- | lifche Inftrumental-Calender.
Hievon nun eine kurtz- und deut- | liche Information zu geben, fo folget demnach zu wiffen, daß
gleich Anfangs Ja- | nuarii mit zitternden Noten die Kälte exprimiret wird. Im Februario kom-
| men allerhand luftige Faßnachts-Stuck mit Harlequins Hochzeit, worbey ein | verworfener
Tag einfallet mit dem gewöhnlichen Zeichen ∞ , fo eigentlich den $\frac{2}{4}$ | Tact anzeigt, maffen das
contraire ∞ dem Vier-Viertel-Tact die Helffte hin- | weg nimmet. Der Martius deutet auf die traurige
Faften. In dem April folget | das variable Wetter mit mancherley vermifchten Tacten. Der Majus
bringet | die Gärtnerrey, famt dem Nachtigalls-Gefang. Der Junius und Julius hat Erd- | beben
und Donner-Wetter. Im Augufte und September kommen der Zeit ge- | mäß einige curiofe Stuck.
Der October führet den Faßbinder auf. In dem | November ift der melancholifche Student wegen
der Schulen Anfang, darbey | fich die Mühl hören laffet, weilen fich jeder über den Winter gern
proviantiret. | Der December hat den Schlaff wegen der langen Nächte. Es kommet auch die
| Sonne zum Vorfchein, wie fie Quartal-weiß in die vier Himmels-Zeichen, des | Widders, Kre-
bfn, Waag und Steinbocks einruckt, wo zu obferviren, daß erft- | und letzteres Stuck Stoß-weiß
exprimiret feye, die Krebs-Menuet aber hinfür- | und ruckwärts gefpihlet wird. Die Menueten

haben durchgehends im erften | Theil die Tags, im anderten aber die Nachts-Länge, und ob zwar die Ungleich- | heit der Tacten in Menueten nicht erlaubet ist, fo wird doch der verftändige Mufi- | cus keine Ungleichheit derfelben vermercken. In Summa, es ift eines jeden | Monaths Eigenfchafft fo deutlich exprimiret, als es fich in der Mufic thun läffet. | Diefes Calender-Wercklein wird alfo dem geübten Mufico zur Ergötzlichkeit, | dem Lehr-begierigen aber pro Exercitio trefflich dienen; nur ift annoch zu erin- | nern, daß das vorgefchriebene Tempo mit ihrem piano und forte wohl angebracht | werde, fodann, wo anderft die nothwendig-erfordernde Accuratezza dabey, wird | der Music-Freund finden; daß ich in Wahrheit beftehe, der ich übrigens mich | zu fernern Curiofitäten allerfeits anerbiethe, auch nach eines jeglichen erforderli- | chen Refpect bin und verbleibe | Ein gehorfamft-ergebenfter Diener, | Gregorius Jofephus Werner.

fol. 3v

INDEX | Oder Verzeichnus / was in jedem Monath vor Muficalifche | Stuck enthalten. [followed by a table of contents, giving Italian and German movement and section titles; here, these titles have been incorporated into the scores]

Contents

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0.2 Il Febbràro, im Hornung	10

O.1 Il Gennàro, oder im Jenner

1. Il Capo d'Anno diffegnando il freddo con la Cronologia.
Neu-Jahrs-Anfang, zeigt an die kalt- und frostige Zeit: dann auch gegenwärtige Jahr-Zahl in denen Noten.

Allegro

I
Violino

II

Basso continuo

pp

$\frac{8}{b6}$ $\frac{7}{5}$ $\frac{b6}{4}$

f

$\frac{f}{5/3}$ $\frac{b5}{3}$ 3

p

$\frac{[b]5}{3}$ $\frac{6}{[#]}$ $\frac{[#]7}{3}$ $\frac{p}{5/4}$ $\frac{b}{4}$

17

f **p** **f** **p**

$\frac{6}{4}$ $\frac{6}{3}$ $\flat 5$ $\frac{6}{3}$ $\flat 5$

21

f **p** **f** **p**

$\frac{6}{2}$ $\frac{6}{3}$ $\flat 6$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$

25

f **p** **f** **p**

$\frac{6}{45}$ $\frac{8}{46}$ $\frac{6}{3}$ 5 $\frac{10}{9}$ $\frac{5}{3}$ $\frac{7}{5}$

29 *Adagio*

f **f** **f**

$\frac{1}{5}$ $\frac{7}{5}$ $\frac{5}{4}$ \sharp $\frac{6}{43}$ $\frac{6}{4}$ $\flat 6$ 6 5 9 8 7 $\flat 6$ 5

31 *Presto*

p *f* 1 7 4 8

9 # 8 - 5 3 8 6 7 5 #

36

7 4 8 1 7 4 8

f 6 3 4

40

3 - 6 6 3 - 6 6 3 - 6 6 6 6 6 6 6 6

44

p *p* 3 *p* 3

3 6 6 4 6 # 4 6 5 4 *p* 6 3 3 3 3 8 7 7 3

48

f

f

f

5 3 3 6 6 5 6 3 3 6 6 6 3 6 6 3 - 6 ♭ 5 - 8 3 - 6

53

f

f

3 6 6 5 ♭ 6 5 3 6 ♭ # 6 6 5 6 5

57

f

6 5 6 6 6 5 6 6 6

61

p

p

p

6 6 5 6 4 5 6 3 6 6 6 5 5 6 4 5 6 5 6 6 6 5 5 6 4 5

2. La buona speranza d'un Anno felice.
Gute Hoffnung eines glückseligen Jahrs.

Allegro

66

1 vl

2

bc

f *p* *f*

5 6 5 5 6 5 9 8 5
3 4 3 3 4 3 4 3 3

72

p *f* *p*

6 5 9 8 5 6 4 5 6 4 5

77

f *p*

6 3 [4]6 3 6 3 6 # 6 6 6 5 # 6 5

83

f *p*

6 6 4 # 5 6 5 3 4 5 3

88

Musical score for measures 88-93. The score is written for piano in three staves (treble, middle, and bass clefs). It features dynamic markings of *f* (forte) and *p* (piano). Measure 88 starts with a treble clef and a key signature of one sharp (F#). The piece includes several triplet figures and a trill in measure 93. Below the staves, the fingering for the right hand is indicated as 6, 4, 6 4 5 #, 4, 6 4 5 #, 4, 6, 5, and -.

94

Musical score for measures 94-98. This section continues the piece with a focus on triplet patterns in both the treble and bass staves. The bass line features a prominent sixteenth-note triplet pattern. Measure 98 concludes with a sixteenth-note triplet and a fermata.

99

Musical score for measures 99-105. This section is characterized by a dense texture of sixteenth-note patterns in the treble and middle staves. Dynamic markings of *p* and *f* are used to create contrast. The bass line provides a steady accompaniment with eighth and sixteenth notes. Fingering for the right hand includes 6 6, 6 6 3, 3 6 6, 3 6 6, and *f*.

106

Musical score for measures 106-111. This section begins with a trill in measure 106. It features a first ending (1.) and a second ending (2.) leading to a repeat sign. The piece concludes with a trill in measure 111. Fingering for the right hand includes 6 6, 6 6 5 -, 3, *p*, 6 5, 6 6 5 4 3, and *.

3. Menuet il giorno di 9. hore.
Die Tags-Länge 9. Stund, ...

112 Cantabile

1
vl
2
bc

f 6 6 - 6 - 6 6 5 6 # 6 5

La notte di 15. hore.
... die Nacht 1[5]. Stund.

119

1. 2.

6 5 6 4 5 # 6 6 3 7 3

125

6 5 4 7 # 6 6 4 6 6 b 5 6 8 # 4

131

1. 2.

6 5 3 6 3 - 6 5 6 8 3

4. Il Villano fantastico.
Der aberwitzige Baur.

Allegro

1
ul

2

bc

f *f* *f* *p* *pp* *pp*

6 6 [6 5] unisono *p* *pp*

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{8}{\flat 6}$ $\frac{7}{5}$ $\frac{\flat 6}{4}$ $\frac{5}{3}$ $\frac{4}{7}$ $\frac{3}{8}$ $\frac{8}{\flat 6}$ $\frac{7}{5}$

144

f *f* *f* *p* *pp*

$\frac{\flat 6}{4}$ $\frac{5}{3}$ $\frac{[\flat]6}{4}$ $\frac{5}{3}$ $\frac{4}{7}$ $\frac{3}{8}$ \sharp $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{7}{5}$ $\frac{6}{4}$ \sharp

150

unisono *p* *pp* *f*

5 $\frac{6}{[\flat]5}$ 6 4 \sharp 4 6

156

p *pp* *f* *p* *pp* *f*

6 6 \sharp *p* tasto solo *pp* *f* unisono

163

p *f* *p* *f*

3 6/5 p 6/5 3 f 19/7 8/6 6 5 3



169

unisono

O.2 Il Febràro, im Hornung

1. Il Carnevale.
Die Faßnacht.

Vivace

1
2
bc

f *p* *f* 6

6

p *f* 6 6 6 6 6 6 6

11

6 6 6 6 6 6 6 6 6 6 6 6

16

f *f* 6 6 6 6 6 6 6 6 6 6 6 6

21

Musical score for measures 21-25. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The score consists of three staves: Treble, Middle, and Bass. Measures 21-22 feature a rhythmic pattern of eighth notes in the treble and middle staves, and quarter notes in the bass. Measures 23-25 feature a dense texture of sixteenth notes in the treble and middle staves, with a bass line of quarter notes. Dynamics include piano (p) and forte (f). Trills (tr) are present in measures 24 and 25. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 25.

[6] 3 p f 4 # 6

26

Musical score for measures 26-30. The piece continues in 3/4 time with two sharps. Measures 26-27 feature a rhythmic pattern of eighth notes in the treble and middle staves, and quarter notes in the bass. Measures 28-30 feature a dense texture of sixteenth notes in the treble and middle staves, with a bass line of quarter notes. Dynamics include piano (p) and forte (f). Trills (tr) are present in measures 29 and 30. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 30.

[6] # 4 6 [4]6

31

Musical score for measures 31-34. The piece continues in 3/4 time with two sharps. Measures 31-32 feature a rhythmic pattern of eighth notes in the treble and middle staves, and quarter notes in the bass. Measures 33-34 feature a dense texture of sixteenth notes in the treble and middle staves, with a bass line of quarter notes. Dynamics include piano (p) and forte (f). Trills (tr) are present in measures 33 and 34. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 34.

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

35

Musical score for measures 35-39. The piece continues in 3/4 time with two sharps. Measures 35-36 feature a rhythmic pattern of eighth notes in the treble and middle staves, and quarter notes in the bass. Measures 37-39 feature a dense texture of sixteenth notes in the treble and middle staves, with a bass line of quarter notes. Dynamics include piano (p) and forte (f). Trills (tr) are present in measures 38 and 39. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 39.

4 4 6 6 # 6 # 4 # 6 5

2. Menuet il Giorno di 10. hore.
Die Tags-Länge 10. Stund, ...

59 [Tempo deest]

1
vl
2
bc

f *f* *f*

6 6 6 5 4 3 6 6 6 5

65

p *p* *p* *f* *f* *f*

6 [6] 3 p 6 f 5 3 6

72

p *p* *p* *f* *f* *f*

[6] 5 6 [6] 6 7 4. f 6 3 - 3 3 -

79

p *p* *p* *f* *f* *f*

3 - 3 6 6 5 6 6 5 3

La Notte di 14. hore.
... die Nacht 14. Stund.

3. Le Nozze d'Arleghino.
Hochzeit des Hanswürst.

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

1
ul

2

bc

85

f *p*

6 7

Detailed description: This system contains measures 85 through 88. It features three staves: two upper staves (labeled '1 ul' and '2') and one lower staff (labeled 'bc'). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is 'Allegro. Allabreve' with a 3/8 time signature. Measures 85 and 86 feature a forte (*f*) dynamic with triplets in both the upper and lower staves. Measures 87 and 88 feature a piano (*p*) dynamic. Measure 88 includes a fermata over the final note in the upper staves.



89

f

3 5 7 6

Detailed description: This system contains measures 89 through 92. It features three staves. Measure 89 starts with a forte (*f*) dynamic. Measures 90 and 91 continue with the forte dynamic. Measure 92 features a piano (*p*) dynamic. The lower staff has a whole rest in measure 91. Measure 92 includes a fermata over the final note in the upper staves.



93

p *p*

p tasto solo

Detailed description: This system contains measures 93 through 96. It features three staves. Measures 93 and 94 feature a piano (*p*) dynamic. Measure 95 includes a sharp sign (#) above the bass staff. Measure 96 includes the instruction 'p tasto solo' below the bass staff. The lower staff has a whole rest in measure 93.



97

f *f*

4/4 5 6

Detailed description: This system contains measures 97 through 100. It features three staves. Measures 97 and 98 feature a forte (*f*) dynamic. Measures 99 and 100 continue with the forte dynamic. The lower staff has a whole rest in measure 97. Measure 100 includes a fermata over the final note in the upper staves. The time signature changes to 4/4 at the end of the system.

101

105

109

113

117

Measures 117-120: This system contains four measures of music. The upper two staves (treble clef) feature a melodic line with frequent triplet eighth notes and a slur over the final two measures. The lower staff (bass clef) provides a harmonic accompaniment with quarter notes and eighth notes. Fingerings are indicated with numbers 1-5. A double bar line is located below the first measure.

121

Measures 121-124: This system contains four measures of music. The upper two staves continue with the triplet melodic pattern. The lower staff features a more active bass line with triplets and sixteenth notes. Dynamics include piano (*p*) in the final measure of the system. A double bar line is located below the first measure.

125

Measures 125-128: This system contains four measures of music. The melodic line in the upper staves becomes more varied with slurs and accents. The lower staff has a steady bass line. Dynamics include forte (*f*) in the second and fourth measures. A double bar line is located below the first measure.

129

Measures 129-132: This system contains four measures of music, ending with a first and second ending. The upper two staves feature a melodic line with triplets and a first ending that branches into two paths. The lower staff provides a consistent bass line. A double bar line is located below the first measure.

4. Menuet il Giorno di 11. hore.
Die Tags-Länge 11. Stund, ...

[Tempo deest]

La notte di 13. hore.
... die Nacht 13. Stund.



5. La Mascara.
Mafqueraden.

Allegro

159

1
ul

2

bc

f *f* *p* *p*

8 7 6 7 6

Detailed description: This system contains measures 159 to 164. It features three staves: two for the upper right hand (labeled '1 ul' and '2') and one for the lower left hand (labeled 'bc'). The key signature has two sharps (F# and C#), and the time signature is 4/8. The music is marked 'Allegro'. Dynamics include forte (*f*) and piano (*p*). Fingerings are indicated by numbers 1-5. A double bar line is at the end of measure 164.

165

f *f* *f*

6 3 6 5 # 6 5 6 5 #

Detailed description: This system contains measures 165 to 170. It features three staves. The key signature has two sharps. Dynamics include forte (*f*). Fingerings are indicated by numbers 1-5. A double bar line is at the end of measure 170.

171

p *f* *f* *f* *f*

p *f* *f* *f* *f*

p *f* *f* *f* *f*

5 # 6 5 # # 6 6 7 # 6 5

Detailed description: This system contains measures 171 to 176. It features three staves. The key signature has two sharps. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated by numbers 1-5. A double bar line is at the end of measure 176.

177

tr *tr* *tr*

1. 2.

6 5 # b 6 6

Detailed description: This system contains measures 177 to 182. It features three staves. The key signature has two sharps. Dynamics include piano (*p*) and forte (*f*). Trills (*tr*) are marked above notes in measures 177 and 178. First and second endings are indicated by '1.' and '2.'. Fingerings are indicated by numbers 1-5. A double bar line is at the end of measure 182.

183

6 6 [6] 45 - 5 6 5 - 5 6 5 -

189

7 6 5 6 5 - 6 5 # 6 6 45 6 # 6 5

195

5 6 5 6 5 6 4 5 3

201

6 7 6 5 6 4 5 3