

Werner. Collected works.

Gregor Joseph

Werner

Debora

Debora, ein Weib Von Gott erkleft, alß Stlze Selner FreVnDen;

laheL, ein Weib, fo Gott erWähLet zVr GelfeL Selner FeInDen.

Erwießen durch den untergang des König Jabins Feld Hauptmann Sisera

WerW A.19

Oratorio

S, A, T, B (solo), S, A, T, B (coro), 2 vl, vla, b, org

edited by Wolfgang Esser-Skala

Violino I



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1 Introduttio

Vivace

ff

3

5

7

pp *cresc.* *f*

10

13

à poco à poco piano *più p* *pp*

16

Molto allegro *f*

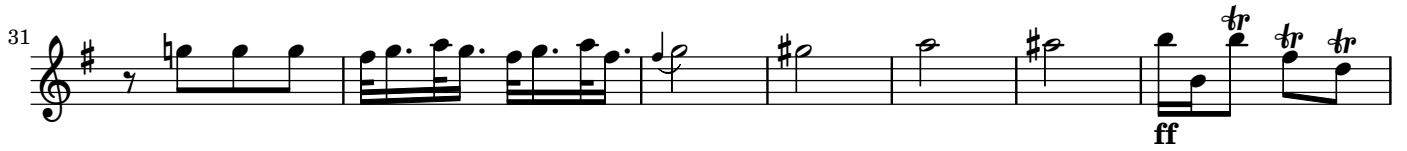
20

p

24

ff

28  **p**

31  **ff**

38  **p**

42  **f** **p** **f**

46  **p** **f**

50 

2 Scena prima

Adagio

vl 1

5

8

10

13

17

20

f

p

ff

p

Scena secunda

tacet

4 Aria prima

Spirituoso

Violin 1 (vl 1) score for the first page of the Aria prima. The music is in 2/4 time and B-flat major. The tempo is marked "Spirituoso". The score consists of ten staves of music, with measure numbers 1, 5, 10, 16, 21, 27, 35, 39, and 44 indicated at the beginning of their respective staves. The dynamics range from piano (p) to forte (f). The score includes various musical ornaments such as trills (tr) and triplets (3). The first staff begins with a forte (f) dynamic and a trill. The second staff starts with a piano (p) dynamic and a triplet. The third staff features a trill and a triplet. The fourth staff begins with a piano (p) dynamic and a triplet. The fifth staff starts with a piano (p) dynamic and a triplet. The sixth staff begins with a piano (p) dynamic and a triplet. The seventh staff starts with a piano (p) dynamic and a triplet. The eighth staff begins with a piano (p) dynamic and a triplet. The ninth staff starts with a piano (p) dynamic and a triplet. The tenth staff begins with a piano (p) dynamic and a triplet.

49 **f** **f** 3 *tr tr tr tr*

56 3 3 3 3

60 *tr* 3 3 3

64 *tr tr tr* *tr tr tr* **p** **p**

71 *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr* *tr tr tr*

77 **f** *tr tr tr* *tr tr tr* 3 3 3 3 3 3

83 **Andante** **pizz.** **p**

94 **6** **Aria da capo**

Scena tertia
tacet

6 Scena quarta

[Recitativo]

Sisera

soli

furioso

Wie! wie foll der Scla - - - vens -

ul 1

f

3

geift der er-boß-ten Is-rae - li - tern, an-ftat vor unf-rer Macht ge - beu-get zu er -

5

fchit - tern, von Hochmuth an-ge - feurt, der Dienftbarkeit ver-gef - fen, die

ff *p*

7

Waf - fen ih - ren Herrn zu zei-gen fich er - mef - - fen. Ver-ruchter Knechte

f

9

Schaar! Waß macht dich dan fo-gar khün frech und völ-lig loß von Zü - gel? Wer

p

11

fteu-ret dei-nen Stolz fo breit gefpannte Flü - gel?

ff

13

Al - lei - ne flie - ge nur und fol - ge dei-ner Hoch-muths Spuhr, ja tro - ze auf den Sie-ges -

p

15

nu - zen, mein blan - kes Schwerdt foll dir die Pfau-en - fe-dern ftu - zen.

17

Ich werd dich auß den Schooß des dir in frechen Sinn ent-worfnen Glücks fchon drin - gen, be -

19

vor du dich zu hoch zu hoch wirft fchwün - gen. Ja Ba-rak ift der

21

8 Pfau, der fei - ge Hochmuth bloß auf fei - nen Ko - pfe trägt, doch vor Schwäche fei - ner Füef - fen wird

23

8 Er sich end - lich doch noch schämen müeffen, wan Er vor mir geftrekt in eignen Blut er - feufft wird li -

26

8 gen. Be - lehr - ne Knech - te feyn von mei - nen fi - chern Sie - gen.

7 Aria secunda

Allegro

vl 1

The musical score is written for Violin 1 in G minor (two flats) and 3/8 time. It begins with the tempo marking *Allegro*. The first staff starts with a forte (*f*) dynamic and includes a slur over the first two measures. The second staff has a forte (*f*) dynamic at the beginning, a piano (*p*) dynamic in the middle, and a forte (*f*) dynamic at the end. The third staff continues the melodic line. The fourth staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The fifth staff begins with a piano (*p*) dynamic. The sixth staff features two triplet markings (*3*) over groups of three notes. The seventh staff has a forte (*f*) dynamic. The eighth staff continues with a forte (*f*) dynamic. The ninth staff starts with a piano (*p*) dynamic and includes slurs and accents.

21 

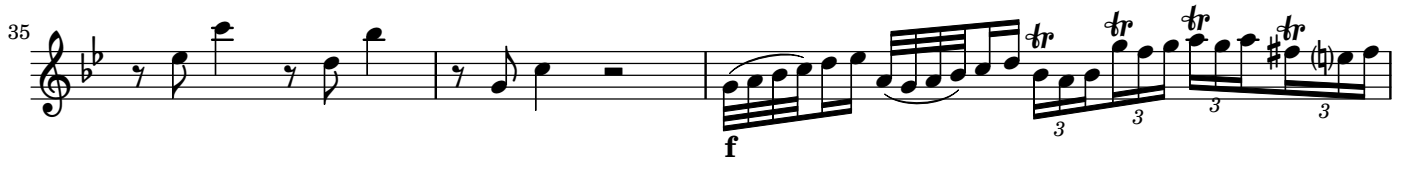
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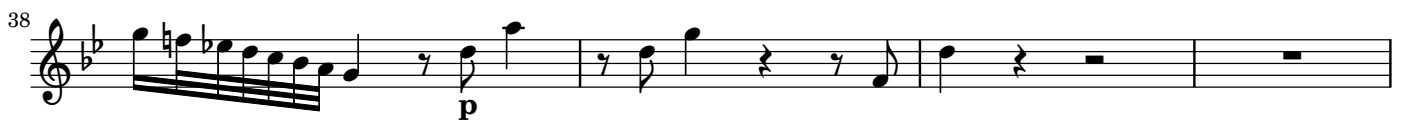
25 

28 

30 

32 *Andante* 

35 

38 

42 

Aria da capo

Recitativo, Adagio

8 Scena quinta

Debora

lamentabile

sol

Ô Herr! in def - fen Wun - der - gü - te kein Grund zu for - fchen

vl 1

p

3

ift, be - feu - re deines Volks Ge - mü - the, daß sich durch dein Ge-

f *f*

5

bott zum Streitten rüft; zum Streit, der dir beliebt, zum Entscheid vorzu-

ff 5

7

rük - hen, ob Ja - bins grauffes Joch den krummen Nakhen noch von dei - nem

p *p*

9

lamentuoso

Volkh foll fehr - ner drükhen. Wir kennen zwar die Schuld, die dir zu unf - rer Straf die Trie - be hat ge -

p *stendato*

12

re-get, wir kennen a-ber auch die Huld, die zum Verzeyhen dich ô gueter Herr be-we-get. Da-he-ro hemme

15

doch die Wueth von unfern Plagen, und gön-ne unß die Luft da-vor dir Dank zu— fa - gen.

9 Aria tertia

Vivace

vl 1

f

6

12

tr

3

3

17

p

f

23

p

3

3

3

2

31

p

37

44

2

f

tr

tr

53

tr

Detailed description of the musical score: The score is for Violin 1, starting at measure 1. The tempo is 'Vivace'. The key signature has one sharp (F#). The time signature is 3/8. The piece begins with a forte (f) dynamic. Measures 1-5 show a rhythmic pattern of eighth notes with a sharp sign above the staff. Measure 6 has a fermata over the first eighth note. Measures 7-11 continue the eighth-note pattern. Measure 12 features a trill (tr) over a triplet of eighth notes. Measures 13-16 continue with eighth-note patterns, including a piano (p) dynamic at measure 15 and a forte (f) dynamic at measure 16. Measure 17 has a piano (p) dynamic. Measures 18-22 show eighth-note patterns with a piano (p) dynamic. Measure 23 has a piano (p) dynamic and a triplet of eighth notes. Measures 24-26 continue with eighth-note patterns and triplets. Measure 27 has a piano (p) dynamic. Measure 28 has a piano (p) dynamic and a triplet of eighth notes. Measure 29 has a piano (p) dynamic. Measure 30 has a piano (p) dynamic. Measure 31 has a piano (p) dynamic. Measures 32-36 show eighth-note patterns. Measure 37 has a piano (p) dynamic. Measures 38-43 show eighth-note patterns. Measure 44 has a piano (p) dynamic and a triplet of eighth notes. Measures 45-49 show eighth-note patterns with trills (tr) at measures 46 and 48. Measure 50 has a piano (p) dynamic. Measure 51 has a piano (p) dynamic. Measure 52 has a piano (p) dynamic. Measure 53 has a piano (p) dynamic and a trill (tr) over a triplet of eighth notes. The score ends at measure 53.

60 $\frac{4}{4}$ **p**

70

75 *tr* *tr* *tr* **5**

85 **f** 3 3

91 **p** **f** 3 3

97 *Allegretto* *tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr* **p** **pp**

101 **p**

106 **pp** **p** *tr tr tr tr tr tr tr tr tr tr*

110 *Aria da capo*

10 Scena sexta

Recitativo

Barak

soli

Nun grof - fe De-bo-ra feyn dei-nes Knechtes Pflicht - ten be - reits zum Werk ge -

vl 1

3

bracht und von den Kriegsgerichten schon alles zum Ge-brauche dar. *ardito* Es ift der Krieger auch zum Schlagen aufge-

6

frifcht, und wan fich Got - tes Krafft in unf - re Spief - fe mifcht, fo wird der Feunde Weh bald unßer Wohl er -

9

he-ben, doch dei - ne Ge-gen - warth muß auß vollend be-le - ben, *arioso* dan al - les han-get bloß von dei - nem

12

Bey - feyn ab. *tr* Es will fich un-fer Glück durch dich ver-fichert fe - hen, khom, khom, mit dir

15

ift al-lein, waß ich zu fa - gen hab, doch blei-beft du zu-rük, fo will ich auch nicht

17

Debora

ge-hen. Ja treu-er Ba - rak ja! fo wird auch De - bo-ra mit dir zu Fel-de gie-hen, Ich wer-de mein Be -

20

müehen in eu - re Tapf-ferkeit ein - theillen. Geh, unfer Umftand leydt vor je-zo khein Verweillen, führ den er -

23

muntert Heer mit Muth zum Streitten an. Sieh auch den Ta-borberg und da er - war-the dan die zu un-fern Glük-es

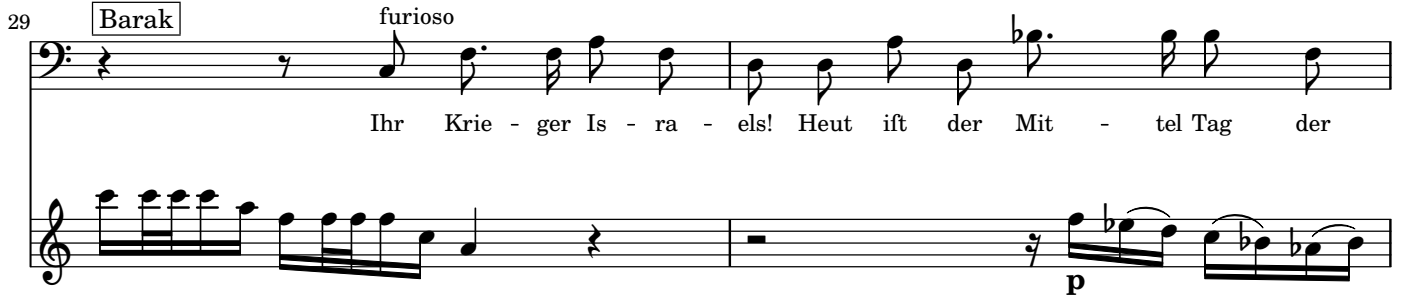
26

Streitt von mir er-ße - hene, und dir beftimm te Zeit.

ff

29 **Barak** *furioso*

Ihr Krie - ger Is - ra - els! Heut ift der Mit - tel Tag der



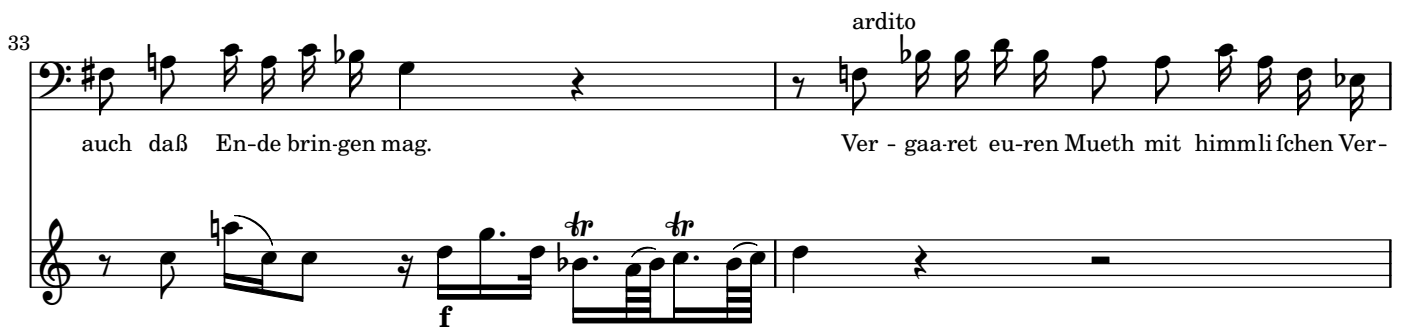
31

unf - re Dienst-bahr - keit durch ei-nen felbft von Gott be - foht - nen Streit mit fei-nem En - de



33 *ardito*

auch daß En-de brin-gen mag. Ver - gaa-ret eu-ren Mueth mit himmli fchen Ver-



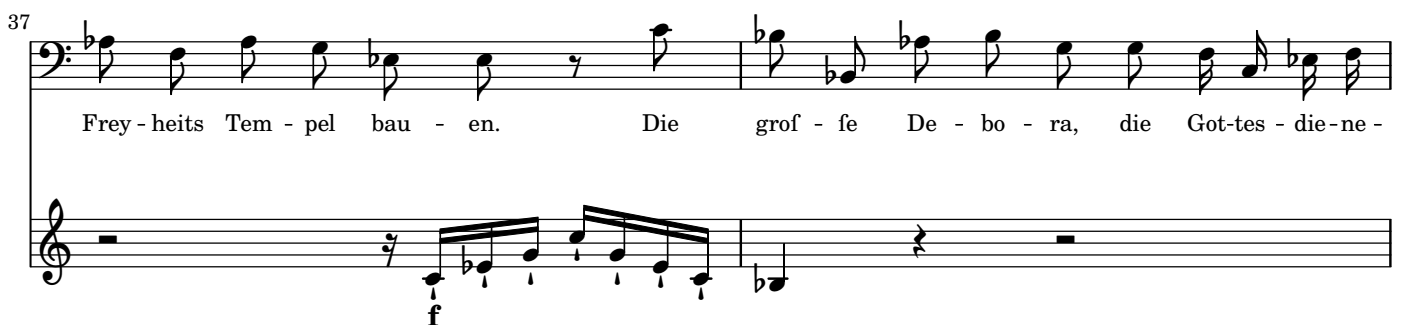
35

trau - en, fo wird unß un-ßer Gott durch mir verfpiztes Bluet den Fried und



37

Frey - heits Tem - pel bau - en. Die grof - fe De - bo - ra, die Got-tes - die-ne -



39

rin wird mit unß in den Streit zu unfern An-trieb züehn, und waß macht wohl den Sieg dem Sie-ger mehr ver-

The musical score for measures 39 and 40 consists of two staves. The upper staff is in bass clef and contains a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The lower staff is in treble clef and contains a whole rest for the duration of the two measures.

41

gwißt, alß wan die Tu-gend Schwerd und From-heit füh-ren ift.

The musical score for measures 41, 42, and 43 consists of two staves. The upper staff is in bass clef and contains a complex rhythmic accompaniment. The lower staff is in treble clef and contains a whole rest for measures 41 and 42, followed by a half note with a fermata in measure 43.

Andante
senza sordino

23 

32 

41 

53 

62 

Aria da capo
Adagio

Recitativo

12 Scena septima

Sisera

ardito

soli

Und Tabor ist be-dekt mit zehntaufend Knechten des frehen Is - rael's, die wi-der mich zu fechten der

vl 1

4

Kün-heits Kü - zel treibt. Wohl-an Ver-wegne bleibt; bleibt nur in euren Vor - faz stark, und

7

rei-zet eu - res Ü - berwunders Muth, von wel - chen ein em - pfünd - lich Mark eur fei - ges Sla - ven -

9

blut euch endlichen foll zeigen. Ihr Sieger Jabins auf! laßt

ff

furioso

12

euren Grimmen jez den un-bezaum - ten Lauf. Ich gib euch al-les ei - gen; füllt

f assai

f sempre

14

eu-re Pfeile nur auf die verwegenen Kno-chen und hemmt der Nieder-tracht daß auf - ge - bäum - te

17

Po - chen. Ift nun die Schlacht vor - bey, dan le - get un-ter Siegsge -

19

schrey die Slavenköpffe all dem Kö - nig Ja - bin vor fei-ne Füeffe hin.

21

Debora

Dir Ba-rak dir! di-fe ift die auß-er-feh - ne Stund, die Is - ra-e-lens Joch durch Pfeille fo zerftü-ken:

24

Geh, geh, mach durch Ta - pfferkeit den treuf-fen Feun-den kund, daß, daß Gott nur wan, und wem Er

27

will den Sieg, den Sieg khan fchi-ken. Steig von dem Berg her ab und greif die Feun - de

30

an, es ist von ihren Grab bereits der Dekel auf- gethan. Der Herr wird selbsten dein und dei-ner Völ - ker

33

Barak
ardito

Füh - rer feyn. Komt Krieger ru-ket an!

35

Und zeigt durch eu-ren Arm, waß je - ne Hülff-e kan, die euch zu dißem Streit beruf - fen,

38

vertraut ihm eu-er Wohl und fol-get meinen Stuf - fen.

13 Chorus

[Chor Israels,] Largo

Tutti *f*

B soli

Ja Held! Ja Held! Zeig unß die Weeg, zeig unß die

vl 1

** f*

4

Weeg wan un - fer Bluet, wan un - fer Bluet nach dei - nem Steeg auch

7

frö - me - weiß nach - flüef - fen, nach - flüef - fen foll, wird unß nur Gott den

10

Sieg ver - lei - hen, waß ü - ber - bleibt vom Joch be - frey - en, fo fter - ben

13

wir, fo fter - ben wir ver - gnüe - gen - voll, ver - gnüe - gen -

p

p

Recitativo

Sisera

16

furioso

voll. Ihr Wägen rüftet euch! feht die veruchte Slaven-ket-ten ganz treiß auf uns, auf uns zuetret ten. Auf!

19

auf, fchla-get ih-ren eyg - nen Streich auf je-den fo derfelbft zu - rü - cke, zer-haut, zer-fleifchet

Chor der Cananiter

21

ff Tutti

fie in hunderttaufend Stü-ke. So fter - ben die Hun - de und fal - le zu

23

[Chor Israels] 2

Grun - de waß im - mer den Nah - men von Is - ra-el tragt.

Recitativo

Sisera

ardito

Chor der Cananiter

Tutti
lamentuoso

27

Ihr Feigen, weicht doch nicht! Ô Weh! Ô

Recitativo

Barak

Chor der Cananiter

Tutti

lamentabile

29

ardito

Noth! Wir feyn zu grund gericht. Ihr tapfren ruket forth, Gott fteuret unf-re Pflicht. Ô Schand! die

Chor Israels

ardito

32

Stärke, der Muth, daß Glük gebricht. So wer-den die ftol-zeften Gei - fter ge-

pp ff

Recitativo

Sisera

36

ftür - zet und zer - nicht. Es ift mit unß gethan, wo,

Cananiter Chor

Tutti

lamentable

38

wo flüeh ich hin? damit ich von dem Schwerd des Baraks ficher bin. Ach fchonet unfern Le-ben da

Recitativo

Barak

ardito

41

wir euch al - les ge - ben. Nein al-les mueß er-blaf-fen und nichts fey frey, fey frey ge - laf - fen.

14 Chorus der Israeliter

Tempo ordinario

Violin 1 (vl 1) score, measures 1-9. The music is in G major (one sharp) and common time (C). The tempo is 'Tempo ordinario'. The score consists of five staves. Measure 1 starts with a forte (f) dynamic. Measure 3 starts with a piano (p) dynamic. Measure 5 starts with a forte (f) dynamic. Measure 7 starts with a piano (p) dynamic. Measure 9 ends with a double bar line. The notation includes various rhythmic values, slurs, and dynamic markings.

Scena prima

tacet

16 Aria prima

Allegro

vl 1

The musical score is written for Violin 1 in C major, 2/4 time, marked 'Allegro'. It consists of nine staves of music. The first staff begins with a forte (f) dynamic and features several trills (tr) and triplets (3). The second staff continues with triplets and rests. The third staff starts with a piano (p) dynamic and includes a forte (f) dynamic later. The fourth staff continues with a melodic line. The fifth staff features a piano (p) dynamic and a triplet. The sixth staff has a piano (p) dynamic and a triplet. The seventh staff continues with a melodic line. The eighth staff features a piano (p) dynamic and a triplet. The ninth staff starts with a piano (p) dynamic and ends with a forte (f) dynamic and a triplet.

25 *tr*
3 3 3 3 3 3 3 3

27 *tr* *tr* *tr* *tr* *tr* *tr* (#) #

30 *p* 3 3 *f* 3 3 *p*

33 *f* *p*

36

40 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3 *tr* 3

42 *f* *tr* 3 *tr* 3 *tr* 3 *tr* 3

44 *tr* 3 *tr* 3 *tr* *tr*

46 *Andante*
p

52 **f**

58 **p** **f**

62 **p** **p**

70 **pp** **p**

76 **ferma** Aria da capo

Scena secunda
tacet

18 Aria secunda

Vivace

vl 1

f

8

tr

p

17

tr

3

ff

27

p

f

36

5

f

50

tr

p

3

62

11

ff

3

3

3

3

3

f

Larghetto

78

2

p

3

3

85

3

3

19 [Scena tertia]

Recitativo **45**

vl 1

Largo
con sordino

p

48

51

Recitativo

16

The musical score for violin 1 consists of three staves. The first staff begins at measure 45, marked 'Recitativo' and '45'. It features a treble clef and a key signature of one flat. The tempo is 'Largo con sordino' and the dynamics are 'p'. The music includes a series of eighth and sixteenth notes, some with slurs and ties. A trill is marked above a note in measure 49. The second staff starts at measure 48 and continues the melodic line. The third staff starts at measure 51, marked 'Recitativo' and '16', and contains a few notes followed by a long rest and a fermata.

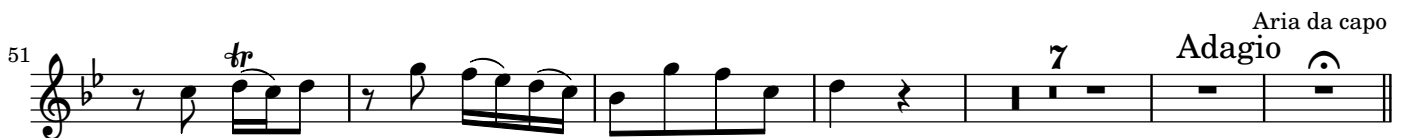
28  *ferma*

32  *Allegretto*
2
senza sordino

36  *p*

41  *f*

46  *p*

51  *Adagio*
Aria da capo

21 [Scena quarta]

Recitativo

Jahel

sol *ardito*

Ster - be! verruch-ter Hoch - muethsgeift! weil Gott der Hel - den Herr dich

vl 1

Sisera

lamentabile

3 *Adagio*

al - fo fter - ben heift. Ô weh! ô weh!

pp *poco f*

5 *poco f*

waß? ach waß gefchicht? wer heff - tet mein Ge - ficht ver - rä - the -

f

7 *à poco più piano*

rifch an di - ße har - te Er - den? ich fter - - - -

p *pp*

9 *tr* *poco f*

- - - be und und ach ô weh! ßo - gar ein

poco f

11 Jahel

tr *furioso*

8 Weib mueß noch mein Henker wer - - den. Ja ftol-zer Held jez

ff

13

geh! und fue - che dei-nen Sieg bey dei-nes Lei-bes Wür - men, die in dein ftol-zes Herz fo -

15

wohl alß in Ge - dür - men den un - ver - zag - ten Zahn zu ih - rer Nahrung

17 Ariose

tr (2)

ße - zen, fchon ob fie dich da mehr alß dei - ne Knech - te ³ fchä - zen.

(4)

Barak
ardito

20

Welch unfichtbah-rer Flor um - neb-let doch den Mann? nach wef-fen Bluet mein Schwerd fich fo be-gü-rig

22

Beh-net; mein Aug wend fei-nen Blik nur ftäts vergebens an. Mein Eyfer, fo gereizt nach feiner Wirkung

25

hren - net, wird nur mit Wün - fchen ab - ge - fpei - ßet und den-noch fün-de ich khein Orth, fo

27

mir den Si - se - ra zu mei-ner Khülung wei - ßet. Er - fpa-hre nur daß Sehn - fuchtswort, klag

29

dei - ne Blendung nun nicht fehr - ner an. Khomm her ich zei - ge dir den Mann, der

31

dei - ne Sehn - fuchts - flam - me rei - zet, und wan dein dur - ftig Schwerd nach

33

noch mehr Bluet - fafft gei - zet, fo ift ein Kör - per voll vor dei-nen Durft zu -

35

Barak

ge-gen, hier ligt Er fon - der Macht, fih wü - der dich zu re-gen. Si-se-ra er-blaft! Si-se-ra zer-

38

nich-tet der ftolze Siegpallaft durch einen Nagelfpiz zu-grunde jez gericht? Der Arm auf def - fen Wink fo

41

vil - le tau-fend Klingen, den Son-nenftal-len felbft zu-wette oft ge-blitz, läßt fih von ei-nem Weiberarmb be-

44

Ariose

zwün-gen, alß deffen gan - ze Krafft in ei - nem fchwa-chen Ham - mer-ftrei - che firt.

22 Aria quarta

Allegretto mà non troppo

vl 1

poco **f**

6

11

p

17

f

25

30

p

38

p **f**

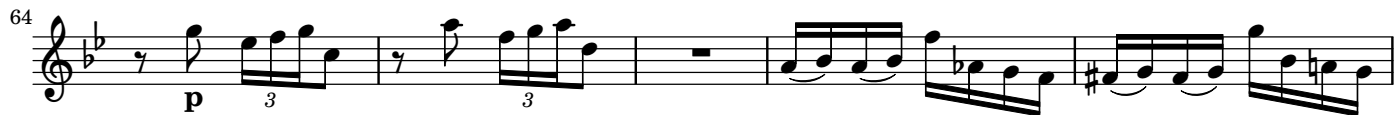
48

53

Vivace

f

59  Musical notation for measures 59-63. The key signature is two flats (B-flat and E-flat). The notation includes eighth and sixteenth notes, some with slurs and accents. A fortissimo (ff) dynamic marking is present at the end of the line.

64  Musical notation for measures 64-68. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. A piano (p) dynamic marking is present at the beginning. Triplet markings (3) are used over groups of three notes.

69  Musical notation for measures 69-73. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. Trill markings (tr) are present over several notes.

74  Musical notation for measures 74-78. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. There are several groups of sixteenth notes.

79  Musical notation for measures 79-83. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. A forte (f) dynamic marking is present at the beginning of the line.

84  Musical notation for measures 84-88. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. A piano (p) dynamic marking is present at the beginning. The line ends with a fermata over a quarter note.

93  Musical notation for measures 93-96. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. A forte (f) dynamic marking is present at the beginning.

97  Musical notation for measures 97-100. The key signature is two flats. The notation includes eighth notes, some with slurs and accents. Trill markings (tr) are present over several notes. The line ends with a fermata over a quarter note.

[Scena quinta]

tacet

24 Chorus der Israelitern

Tempo ordinario

vl 1

f

3

5

p *f*

8

ff *f*

11

14

Allegro

18

21

25

29

33

37

43

47

51