

Werner. Collected works.

Gregor Joseph

Werner

Sinfonia

WerW P.2

Sinfonia

3 vl, bc

edited by Wolfgang Esser-Skala

Full score

ESsser
kala
Edition



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Critical Report

Abbreviations

bc basso continuo
vl violin

Sources

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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	4	vl 2	1st ♪ in B1 : g"8
	33	bc	3rd ♪ in B1 : c#8
	50	vl 3	4th ♪ in B1 : g"16–f#"16
	51	vl 2	4th ♪ in B1 : d"8
	73	bc	2nd ♪ in B1 : A8
2	1	vl 1	11th ♪ in B1 : a"16
	26	vl 3	bar in B1 : d"4–c"4–b'8–a'8
	32	vl 1	2nd ♪. in B1 : a"16.

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
3	39–42	vl 1	rhythm of each ♩ in B1 : 32–32–16.–32–32
	13	bc	2nd ♩ in B1 : e8

Contents

1	Allegro	1
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1 Allegro

Allegro

Violino

I

II

III

Basso continuo

f

f

f

f

6 5
4 3

4

*

6 # # b7 #

8

b7

b5 #

12

8 6 9 7 5 3 7 5 6 4 5 3 7 5

=

16

4 7 # 4 7 4 5

=

20

4 5 4 6 7 #

23

7 5 6 4 3 7 # 7 \flat 5 6 4 \flat 5 3 6 6 6 5

26

6 7

29

6 4 5 #

32

5 # 6 4 5 # 7 # 6 $\flat 5$ $\flat 7$ # 6 6 6 6

=

35

6 4 5 #

=

38

$\flat 7$

41

System 1 (measures 41-43) features a complex piano accompaniment. The right hand plays rapid sixteenth-note patterns in the treble clef, while the left hand provides a steady bass line in the bass clef. Measure 43 includes a fingering '6' and a sharp sign below the staff.

44

System 2 (measures 44-46) continues the piano accompaniment. The right hand's melodic lines are more varied, including some eighth-note runs. Measure 44 has a 'b7 #' and a sharp sign below the staff. Measure 46 has three sharp signs below the staff.

47

System 3 (measures 47-49) shows the piano accompaniment continuing. The right hand features more sixteenth-note patterns. Measure 47 has a 'b7 #' and a sharp sign below the staff. Measure 49 has a sharp sign below the staff.

50

Measures 50-53 of a musical score in G major. The score is written for four staves: two treble staves and two bass staves. Measures 50 and 51 feature a complex melodic line in the upper staves with many beamed sixteenth notes. A red asterisk is placed above the second staff in measure 51. Measures 52 and 53 show a continuation of the melodic theme with some rests. A trill (tr) is marked in measure 53 on the second staff. The bass line consists of a steady eighth-note pattern in measures 50 and 51, followed by rests in measures 52 and 53. A fingering '6 5' is indicated below the bass staff in measure 53.

=

54

Measures 54-57 of a musical score in G major. The score is written for four staves. Measures 54 and 55 continue the melodic development with beamed sixteenth notes. Measures 56 and 57 feature a more active bass line with eighth-note patterns. Trills (tr) are marked in measures 54, 55, and 56. Fingering numbers are provided below the bass staff: 9 7 9 7 9 7 # 9 7 # 6 6 6 5 #. A chord symbol 'b7' is present at the end of measure 57.

=

58

Measures 58-61 of a musical score in G major. The score is written for four staves. Measures 58 and 59 show a melodic line with some grace notes. Measures 60 and 61 feature a more active bass line with eighth-note patterns. A trill (tr) is marked in measure 58 on the first staff. Fingering numbers are provided below the bass staff: # 7 5 b b7 b.

62

9 7 9] 7 [9 7

65

9 7

68

6 6 4 5 3 6 7 5 3

72

6 [7] 6 4 [5] 7 6 4 7

76

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

80

[5] 7 6 6 4 5 3

2 Adagio

Adagio

1

f

vl 2

f

3

f

bc

5

6

7

5

6

9

5

6

7

13

Handwritten musical score for 'The Rose Tree'. The score is written on four staves (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations and a large bracket on the left side of the staves.



18

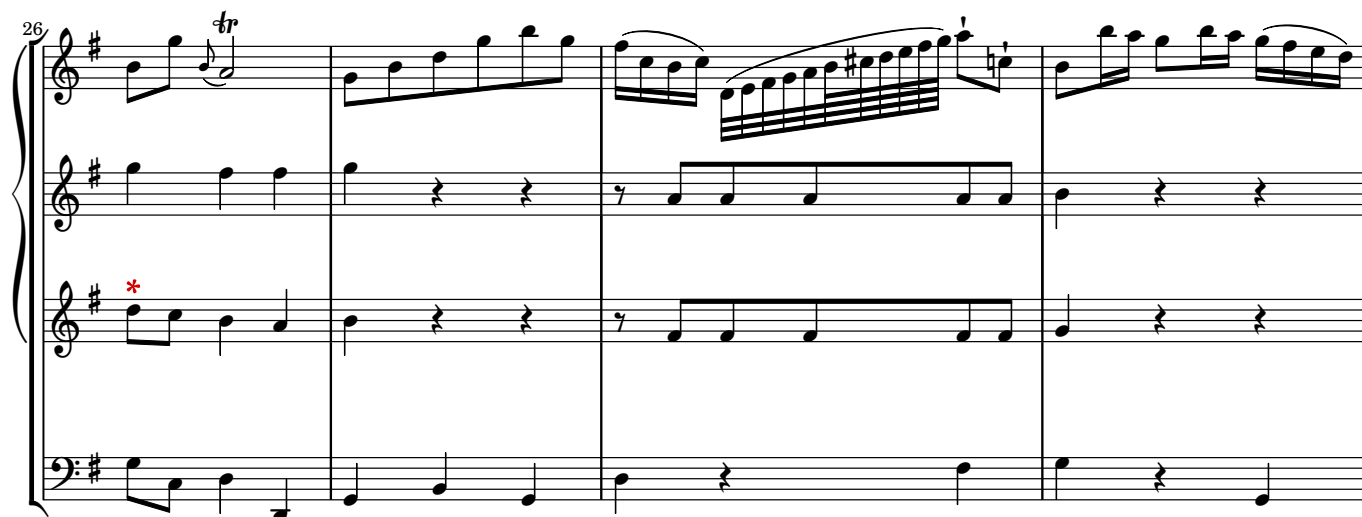
Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first three staves are grouped by a brace on the left, indicating they are for the right hand. The fourth staff is for the left hand. The key signature is one sharp (F#). The time signature is 3/4. The melody is in the first staff, with triplets and slurs. The bass line is in the fourth staff, with a '6' and a '#' written below it. The score is divided into four measures by vertical bar lines.



22

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The piano part features a continuous eighth-note bass line in the left hand and a melody in the right hand. The vocal parts enter in the second measure. The Soprano part has a melodic line with some grace notes. The Alto, Tenor, and Bass parts have simpler, more rhythmic lines. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

26



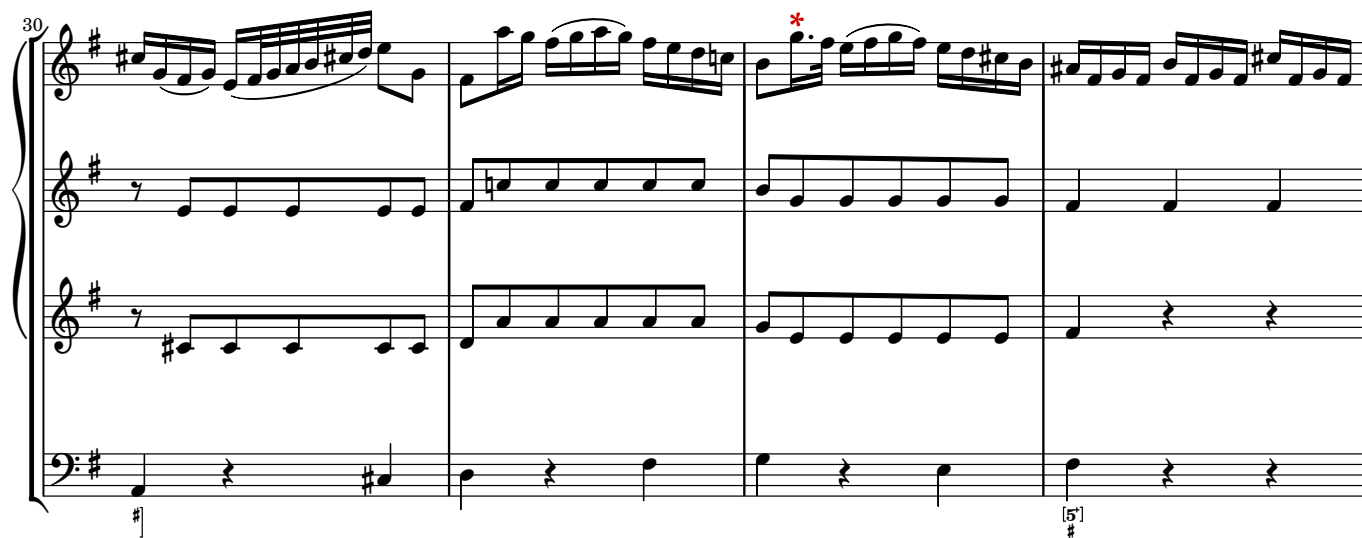
26

27

28

29

30



30

31

32

33

34



34

35

36

37

38

5 6 4

41

5 6 4 2

45

7 6 5 4

3 Allegro

Allegro

1

f

vl 2

3

f

bc

f

6 4 5 3 6 4 5 3 6 5

9

6 5 6 #

17

6 6 4 5 # b7

25

6 6 5 6 6 5 3

34

6

44

6 6

51

6 5 6 4 6 5 6 4 5

57

6 4 5 6 4 5 6 5 #

65

7 # 7 5 6 4 5

[illegible]

80

This musical score is for measures 80 through 86. It is written for a piano introduction and a vocal melody. The key signature is one sharp (F#), and the time signature is 4/4. The piano introduction consists of a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. The vocal melody enters in measure 81 with a series of eighth notes, followed by a more complex melodic line in measure 82 that includes a trill. The piano introduction continues throughout the measures, with the bass line providing a consistent harmonic foundation.



87

6
4

94

7 6 7 6 7 6 4 6 6 5

102

6 5 6 5 6

110

6 6 6

116

6/4

6/4

123

5#

6/4

5#

6/4

6/4

6/4

5#

132

6/4

5#

6/4

6/4

6/4

5#