

# Werner. Collected works.

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**Werner**

**Beati omnes**

WerW H.2.9

Psalm

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

edited by Wolfgang Esser-Skala

*Full score*



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 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)  
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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	G 89
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038331
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/921.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/921.html</a>

## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
116	2nd/3rd	↓ in <b>B1</b> : b'2

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# H.2.9 Beati omnes

[Tempo deest]

I  
Violino

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

*f* *f* *f*

*p* Solo

Be - a - ti o - mnes, be - a - ti o - mnes qui - a

*p* Solo [6] *f* *p* [6] *f* # 6 5 *p*

8

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

ti - ment, qui - a ti - ment Do - mi-num, qui am - - -

5 [H] 6 7 - 6 *f* 6 [H] *p* 6 6

- - - - - bulant in vi - is, in vi - is, in vi - is e -

a 3 **P** Solo  
La -

6 6 6 6 6 6 6 7 5 6 5 4 #



**P** Solo  
be - a - tus es et

a 3  
ius. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - bis,

a 3 **P** Solo  
La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - bis,

bo - res ma - nu - um tu - a - rum, tu - a - rum qui - a, qui - a man - du - ca - bis,

a 3  
6 6 6 6 5 5 6 6 6 7 [b] 5 6 #

32 *tr.*

be-ne ti - bi e - rit. U - xor tu - a si - cut vi - tis  
 U - xor tu - a si - cut vi - tis, vi - tis a - bun - dans  
 U - xor tu - a si - cut vi - tis, si - cut vi - tis, vi - tis a - bun - dans  
 in la -



41 *tr.*

in la - ter - i - bus do - mus tu - ae,  
 ter - i - bus do - mus tu - ae, fi - li - i tu - i si - cut no - vel - la,

49

in cir-cu-i-tu men-sae tu-ae, men-sae tu-ae,  
 in cir-cu-i-tu men-sae, men-sae tu-ae, men-  
 in cir-cu-i-tu men-sae, men-  
 si-cut no-vel-la o-li-va-rum in

[45] 5 4 3 6 5 4 3 [6] 6 5 # [6] 6 5 # [6]

57

**Largo**

men-sae tu-ae. Ec-ce sic bene-di- cetur ho- mo qui ti-met  
 sae tu-ae, men-sae tu-ae. Ec-ce sic bene-di-ce-tur ho-mo qui ti-  
 -sae tu-ae, men-sae tu-ae. Ec-ce sic bene-di-ce-tur ho-mo qui ti-met, ti-met  
 cir-cu-i-tu mensae, men-sae tu-ae. Ec-ce sic bene-di-ce-tur ho-mo qui ti-met,

6 5 4 3 f Tutti [6] 5 6 7 # 6 - 7 6 6 4



Measures 64-68 of the piano introduction. The music is in D major and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. A trill (tr) is marked above the final note of the first staff.

Vocal and piano accompaniment for measures 64-68. The vocal line is in D major and 4/4 time. The piano accompaniment consists of two staves. The lyrics are: "Do - mi-num, Do - mi - num. Be - ne - di-cat ti-bi Do-minus ex Si - on, et vi-de-as bo - na Je - met Do - - mi - num. Be-ne - di-cat ti-bi Do-minus ex Si - on, Do - minum, Do - - mi - num. Be-ne - di-cat ti-bi Do-minus ex Si - on, ti - met Do - - - mi-num. Be-ne - di-cat ti-bi Do-minus ex Si - on,". A **p** Solo dynamic marking is present above the vocal line in measure 68. Below the piano accompaniment, the following fingering numbers are indicated: 6/5, [b], 6/5, 7, 6, 7, 6, ♯, 6 [4], [b]6/5, 4, 3.

Measures 69-72 of the piano introduction. The music is in D major and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. A piano (**p**) dynamic marking is present below the right hand in measure 70.

Vocal and piano accompaniment for measures 69-72. The vocal line is in D major and 4/4 time. The piano accompaniment consists of two staves. The lyrics are: "ru - sa-lem, Je - ru - salem, o - mni - bus di - e - bus, o - mni - bus di - e - bus vi-tae tu - ae." A **p** Solo dynamic marking is present above the vocal line in measure 70. A **f** dynamic marking is present above the vocal line in measure 71. A trill (tr) is marked above the final note of the vocal line in measure 72. The piano accompaniment is mostly silent, with some notes in the right hand in measure 72.

[Tempo deest]

Piano accompaniment for measures 73-78. The music is in G major and 3/4 time. It features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. A double bar line occurs at measure 76, after which the music continues in the same style.

Vocal staves for measures 73-78. The lyrics are: "Glo - ri-a, glo - ri - a Pa - tri, fi - li-os fi - li - orum tu - orum pacem, pacem su - per Is - ra-el. Glo - ri - a Glo - ri - a Glo - ri - a". The music includes dynamic markings *p* Solo and *f* Tutti, and performance instructions like *tr* and *6 6*.

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Piano accompaniment for measures 79-84. The music continues with the same eighth-note accompaniment pattern as in the previous section.

Vocal staves for measures 79-84. The lyrics are: "glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, Pa - tri et Fi - li - o, glo - ri - a Pa - tri et Fi - li - o et Spi - Pa - tri et Fi - li - o, glo - ri - a Pa - tri et Fi - li - o et Spi - Pa - tri et Fi - li - o, glo - ri - a Pa - tri et Fi - li - o et Spi -". The music includes dynamic markings *p* Solo and *f* Tutti, and performance instructions like *6 6*, *6 6*, *5 7*, *5 7*, and *6*.

Piano accompaniment for measures 87-94. The right hand features a melodic line with a trill in measure 90, while the left hand provides a steady bass line.

*f Tutti* et Spi - ri - tu - i San - cto, *tr* si - cut e - rat in prin - ci - pi - o et nunc et *p Solo*

ri - tu - i San - cto, San - cto,

ri - tu - i San - cto, San - cto,

ri - tu - i, et Spi - ri - tu - i San - cto,

6 [4/2] 6/5 6/5 4 # *p Solo* [4]6 5 6 - [6]

Piano accompaniment for measures 95-102. The right hand continues the melodic line, and the left hand maintains the bass line.

sem - per, et nunc et sem - per et in sae - cu - la sae cu - lo - rum, a - men, a - men, a -

et nunc et sem - per, et nunc et sem - per et in

et nunc et sem - per, et nunc et sem - per

et nunc et sem - per, et nunc et sem - per

*f Tutti* [6] *p Solo* 6/5 4 3

103

*f Tutti*

men, et in sae-cu-la sae-cu-lo-rum, a - - men, a - men,

sae-cu-la sae-cu-lo-rum, a - - men, sae-cu-lo-rum, a - men, a -

et in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum, a - men,

et in sae-cu-la sae-cu-lo - - rum, a - men, a - men,

*f Tutti* [6] [6] 5 7 6 [4] 3  
2 - - -



110

*p* *tr*

a - - - men, a - men, a - men, a - - - men, a - men.

- men, a - - - men, a - men, a - - - men, a - - - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - men, a - men.

a - - - men, a - men, a - men, a - - - men, a - men.

7 6 5 4 2 - 6 4 3 *p* 7 6 5 4 2 - 6 4 3