

# Werner. Collected works.

Gregor Joseph

**Werner**

**Te Deum**

WerW J.3

Hymn

*S, A, T, B (solo), S, A, T, B (coro),  
2 chalumeau, 2 clno (C), timp (C-G), 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Full score*



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/werner-collected-works](https://github.com/edition-esser-skala/werner-collected-works)  
v2024.06.0, 2024-06-30 (6d06103b7ce485eadd345b2b29965d6ac16daa78)



# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
chalumeau	chalumeau
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	C 4
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038245
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/71.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/71.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:

---

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
7	vl 2	10th to 13th ♪ in <b>B1</b> : a'16-c"16-e"16-a"16
8	A	2nd ♭ in <b>B1</b> : b'4-g'8-g'8

---

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
12	B	3rd ♩ in <b>B1</b> : f8-f8
17	A	2nd ♩ in <b>B1</b> : f'4
23	vl 2	1st ♩ in <b>B1</b> : c'16-c''16
37	T	1st ♩ in <b>B1</b> : d'8
70	vl 2	3rd to 6th ♩ in <b>B1</b> : d'8-g''8-a'8-f#''8
78	T	last ♩ in <b>B1</b> : d'8
109	vlne	2nd ♩ in <b>B1</b> : g4.-c'8

# J.3 Te Deum

Allegro

I  
Salmoè

Musical notation for Salmoè parts I and II, showing two staves with rests.

Clarino I, II  
in C

Musical notation for Clarino I, II in C, starting with a forte dynamic and a tutti marking.

Timpani  
in C-G

Musical notation for Timpani in C-G, featuring a trill marking.

I  
Violino

Musical notation for Violino parts I and II, starting with a forte dynamic.

Soprano

Vocal line for Soprano with lyrics: Te, te De - um lau - da-mus, te Do - minum con - fi - te-mur, te ae - ternum, te ae -

Alto

Vocal line for Alto with lyrics: Te, te De - um lau - da-mus, te Do - minum con - fi - te-mur, te ae - ter - num

Tenore

Vocal line for Tenore with lyrics: Te, te De - um lau - da-mus, te Do - minum con - fi - te-mur, te ae - ternum, te ae -

Basso

Vocal line for Basso with lyrics: Te, te De - um lau - da-mus, te Do - minum con - fi - te-mur, te ae - ternum, te ae -

Organo  
e Bassi

Musical notation for Organo e Bassi, starting with a forte dynamic and a tutti marking.

Piano introduction with a fermata over the first measure.

Musical notation for the first vocal part, including a trill.

Piano accompaniment for the first vocal part.

*p* Solo  
 ter - num Pa - trem o - mnis ter - ra ve - ne - ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

*p* Solo  
 Pa - trem o - mnis ter - ra ve - ne - ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

*p* Solo  
 ter - num Pa - trem o - mnis ter - ra ve - ne - ra - tur. Ti - bi o - mnes An - ge - li, ti - bi

ter - num Pa - trem o - mnis ter - ra ve - ne - ra - tur.

6 5 6 *p* Solo 61

coe - li et u - ni - ver - sae po - te - sta - - tes, ti - bi Che - ru-bim et Se - raphim

*f* Tutti

coe - li et u - ni - ver - sae po - te - sta - - tes, ti - bi Che - ru-bim et Se - raphim

\* *f* Tutti

coe - li et u - ni - ver - sae po - te - sta - - tes, ti - bi Che - ru-bim et Se - raphim

*f* Tutti

Ti - bi Che - ru-bim et Se - raphim

*f* Tutti

8 16 6 5 16 6

*f* Tutti

10

in - ces - sa - bi - li vo - ce pro - cla - mant, vo - ce pro - clamant:

in - ces - sa - bi - li vo - ce pro - cla - - mant, vo - ce pro - clamant:

in - ces - sa - bi - li vo - ce pro - cla - - mant, vo - ce pro - clamant:

in - ces - sa - bi - li vo - ce pro - cla - - - mant, pro - clamant:

6 6 5 6



13 Adagio

16

san - - ctus Do - - mi - nus De - - us

san - - ctus Do - mi-nus De - - - - us

san - - ctus Do - mi-nus De - us, De - - - us

san - - ctus Do - mi - nus De - - - us, De - - - us

Allegro

20

Sa - ba-oth. Ple - ni sunt coe - li et ter-ra, sunt coe - li et

Sa - ba-oth. Ple - ni sunt coe - li et ter-ra, sunt coe - li et

Sa - ba - oth. Ple - ni sunt coe - li et ter-ra, sunt coe - li et

Sa - ba-oth. Ple - ni sunt coe - li et ter-ra, sunt coe - li et

7 5 4 # 6 6 6 6

24

[tr]

ter - ra ma - ie - sta - tis, ma - ie - sta - tis glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

ter - ra ma - ie - sta - tis, ma - ie - sta - tis glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

ter - ra ma - ie - sta - tis, ma - ie - sta - tis glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

ter - ra ma - ie - sta - tis, ma - ie - sta - tis glo - ri - ae, glo - ri - ae, glo - ri - ae, glo - ri -

27

- ri-ae tu - ae.  
ae tu - ae.  
- ae tu - ae.  
ri - ae tu - ae.

6  
5

4

3

30 *Largo*

*p*

*p*

*p*

*p*

*p* Solo

6 7 5 5 7 9 8 6 6 7 5 7 9 8 9 8 6

4 5 # 7 [H] 4 3 [H] 4 5 3 4 3 7 8 6

33

First system of piano accompaniment, measures 33-35. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines.

Two empty vocal staves (soprano and alto) for the first system, measures 33-35.

Second system of piano accompaniment, measures 36-38. Similar to the first system, it features a melodic right hand and a supporting left hand.

*P* Solo  
Te glo - ri - o - sus A-po - sto -

*P* Solo  
Te glo - ri - o - sus A-po - sto -

Two vocal staves with lyrics for the second system, measures 36-38. The lyrics are "Te glo - ri - o - sus A-po - sto -". The notation includes a *P* Solo marking and a fermata over the final note of each line.

Bass line for the second system, measures 36-38, including figured bass notation: 7 #, 7, 7, 7 #, 7, b6 5, 7 [b5] #, 5 4 #, 6 4, 5 #, 3.

36

lo - rum cho - rus, te mar-tyrum can - di - da - tus lau - dat ex -

lo - rum cho - rus, te mar-tyrum can - di - da - tus lau - dat ex -

*p* Solo

Te pro - phe - ta-rum lauda - bi-lis nu - merus,

*p* Solo

Te pro - phe - ta-rum lauda - bi-lis nu - merus,

9 8 # [6] # 6 6 # 5



39

er - ci - tus,

er - ci - tus,

te per to - tum or - bem ter - ra - rum san - cta con - fi - te - tur Ec - cle - si - a,

Pa - trem im - men - sae ma - ie -

# 6 ♭6 [6] 6 ♭ 6 ♭] 6 5

42

ve - ne - ran - dum tu - um ve - rum, et u - nicum Fi - li - um,

ve - ne - ran - dum tu - um ve - rum, et u - nicum Fi - li - um,

sta - tis, sanctum quo - que Pa - ra - clitum

9 4 [8] 7 6 [5] 5 [6] 7 4 3  
4 3 5 4 #

45

tu Pa-tris sem - pi - ter-nus es

tu, tu Rex glo - ri-ae, Chri - ste.

Spi - ritum, quo - que Pa-ra - clitum Spi - ritum,

6 4 5 3 6 4 5 3 6 4 5 # 46 9 8 [b]

48

tu ad li - be - ran - dum su - sce - ptu - rus ho - minem, non hor - ru - i - sti Vir - gi - nis u - te -

Fi - li - us.

tu de -

6 [4] 5 7 # 6 4 [3] # b6 6 6 4 5 #

51

rum.

*f* Tutti  
Tu ad dex-teram De-i se -

*f* Tutti  
Tu ad dex-teram De-i se -

*f* Tutti  
Tu ad dex-teram De-i se -

*f* Tutti  
vi-cto mor - tis a - cu - le-o, a - pe - ru - i - sti cre - den - tibus re - gna coe - lo - rum. Tu ad dex - teram De - i se -

*f* Tutti

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

55

des in glo - ri-a, in glo - ri - a, in glo - ri-a Pa - tris. Iu - dex cre - de-ris es - se ven-

des in glo - ri - a, in glo-ri-a Pa - tris. Iu - dex cre - de-ris es - se ven-

des in glo - ri - a, in glo-ri-a Pa - tris. Iu - dex cre - de-ris es - se ven-

des in glo - ri-a, in glo - ri-a, in glo-ri-a Pa - tris. Iu - dex cre - de-ris es - se ven-

59

tu - rus, ven - tu - - rus. **f** Solo Te er - go quae - sumus, tu - is fa - mu - lis sub - ve -

tu - rus, ven - tu - - rus. **f** Solo Te er - go quae - sumus, tu - is fa - mu - lis sub - ve -

tu - rus, ven - tu - - rus.

tu - rus, ven - tu - - rus.

**f** Solo

8      ♭6      ♯6      ♯      **f** Solo      ♭5      ♭5      ♭5      ♭6

Andante moderato

62

ni, quos pre - ti - o - so san - gui - ne re - de - mi - - sti. Ae - ter - na fac, ae - ter - na

ni, quos pre - ti - o - so san - gui - ne re - de - mi - - sti. Ae - ter - na fac, ae - ter - na

Ae - ter - na fac, ae - ter - na

Ae - ter - na fac, ae - ter - na

[b5] 6 5 b [5 4 - b5] 6 b6 5 [b] 4 5 [b]



66

fac cum san-ctis tu - is in glo - - - ri - a

fac cum san-ctis tu - is in glo - ri - a, in glo - ri - a nu - me -

fac cum san-ctis tu - is in glo - - ri - a, in glo - - ri - a, in glo - ri - a

fac cum san-ctis tu - is in glo - - ri - a, in glo - - ri - a nu -

6  
5

[6]

70

nu-me-ra - - ri.

ra - - ri. *P* Solo Sal-vum fac po-pu-lum tu - um Do-mi - ne, et be - ne - dic hae -

nu-me-ra - - ri.

- me-ra - - ri.

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

74

*f*

*f*

*f*

*f* *Tutti*

Et re - ge e - os, et extol - le il - los us - que in ae -

re - di - ta - ti tu - ae. Et re - ge e - os, et extol - le il - los us - que in ae -

*f* *Tutti*

Et re - ge e - os, et extol - le il - los us - que in ae - \*

*f* *Tutti*

Et re - ge e - os, et extol - le il - los us - que in ae -

6 6 5#  
4

*f* 6 *Tutti* 16 61

79

ternum. Per sin-gulos di - es, be-ne-di-cimus te et lau - da - mus no - men, no -  
 ternum. Per sin-gulos di - es, be-ne-di-cimus te et lau - da-mus no-men tu-um,  
 ternum. Per singulos di-es, et lau-da - mus no -  
 ternum. Per singulos di-es, et lau - da-mus

*p* Solo *f* Tutti *p* Solo *f* Tutti *p* Solo *f* Tutti *p* Solo *f* Tutti

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

- 6 [5 6] - 6 [6] 6 8 6 5 / 6 6 4 3 6 6

Larghetto

84

Two staves of piano introduction. The right hand has whole rests, while the left hand plays a rhythmic pattern of quarter notes: quarter, quarter, eighth, eighth.

Cello 1 solo. Measure 84: whole rest. Measure 85: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Measure 86: eighth notes D5, E5, F5, G5. Measure 87: eighth notes A5, B5, C6, B5, A5, G5. Dynamics: *p* Solo. Fingerings: 3, 3.

Piano accompaniment. Measures 84-85: eighth notes G4, A4, B4, C5. Measures 86-87: eighth notes D5, E5, F5, G5.

Vocal line 1. Lyrics: - men tu - um in sae - cu-lum sae - cu-li.

Vocal line 2. Lyrics: no - men tu - um in sae - cu-lum sae - cu-li.

Vocal line 3. Lyrics: men tu - um in sae - sculum sae - cu - li.

Vocal line 4. Lyrics: no - men tu - um in sae - sculum sae - cu-li.

Bass line. Measures 84-85: quarter notes G2, A2, B2, C3. Measures 86-87: quarter notes D3, E3, F3, G3. Dynamics: *p* Solo. Fingerings: [4], 6, 4, 3, [6], 6, 6.

88

*p* Solo

Mi - se - re - re

*p* Solo

Di - gna - re Do - mi - ne, di - e i - sto si - ne pec - ca - to nos cu - sto - di - re.

6 5  
4 3

4 6

- 6 8 6 [H]

4 # [6]

92

*p* Solo

*p* Solo

9 8 4 # 7 6 5 46 b 4 b 7 46 [45 -] 46 b5 6 5 5 6 7 6

b - 4 # [b5 -] 4 4 # 4 4 # 46 b5 6 5 5 6 [5] 6

Allegro

97

The musical score consists of several staves:

- Piano Introduction:** Measures 97-100. The piano part has a treble clef with a whole rest and a bass clef with a whole note. The vocal part has a whole rest. The basso continuo part has a whole note.
- Vocal Entry:** Measure 101. The vocal part begins with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics are: "ad - modum spe - ra - vi - mus in te. In te, Do - mi - ne, spe - ra - vi, spe - ra - vi, spe -".
- Continuation:** Measures 102-104. The vocal part continues with the lyrics: "In te, Do - mine, spe - ra - vi, spe - ra - vi, spe -".
- Final Phrase:** Measures 105-107. The vocal part concludes with the lyrics: "In te, Do - mi - ne, spe - ra - vi, spe - ra - vi, spe -".

The basso continuo line includes figured bass notation: [6], [8], [7], [7], 6, [6], 6, [6].

Dynamics and performance instructions include: *f*, *Tutti*, *p*, *pp*, and *p* *tasto solo*.



101

ra - vi: Non con - fun - dar in ae - ter - num, non con -

ra - vi: Non con - fun - dar in ae - ter - num, non con - fun - dar

ra - vi: Non con - fun - dar, con - fun - dar, non con - fun - dar, non con - fun -

ra - vi: Non con - fun - dar in ae - ter - num, non con - fun - dar in ae - ternum,

$\frac{5}{3}$   $\frac{6}{-}$  [6] # [6]  $\frac{8}{6}$

105

fun - dar in ae - ter - - - num, in ae - ter - num, non con - fun - dar  
 in ae - ter - num, in ae - ter - num, ae - ter - num, non con - fun - dar, non con -  
 dar, non, non, non con - fun - dar in ae - ter - num, non con -  
 non con - fun - dar in ae - ter - num, non con - fun - dar

8 [6 #] 4 # 6 7 # [6 #] 5 6 #

108

in ae - ter - num, ae - ter - num, con - fun - dar, con - fun - dar in ae - ter -

fun - dar in ae - ter - num, con - fun - dar, con - fun - dar, con - fun - dar in ae - ter -

fun - dar in ae - ter - num, con - fun - dar, con - fun - dar in ae - ter -

in ae - ter - num, non

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

111

*f*

*tr*

num, confundar, non confundar in ae - ter - num, in ae-ternum, con-fun dar, con-fun-dar,

num, non, non, non confundar in ae - ter - num, in ae-ter - num, con-fun - dar, con-

*tr*

num, confundar, con - fundar, non confun-dar in ae - ternum, con-fun - dar, con - fun-

con-fundar in ae-ter - num, non con - fun-dar in ae-ternum, con-fundar, con-fun-

6 - 5 6 [6] 6 # [6]

115

con-fundar in ae-ternum, in ae-ter - num, non con-fun - dar in ae - ter - num.  
 fun - dar in ae-ternum, in — ae - ter - num, non con-fun-dar in ae-ternum, ae-ter - num.  
 - dar, non, non in ae - ter - num, non con-fundar in ae - ter - num.  
 dar in ae-ternum, in ae - ter - num, con-fundar, non confundar in ae-ter - num.

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