

Werner. Collected works.

Gregor Joseph

Werner

Vesperæ de Confessore

Dixit Dominus · Confitebor · Beatus vir ·

Laudate pueri · Laudate Dominum · Magnificat

WerW H.1.1

Vespers

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

edited by Wolfgang Esser-Skala

Bassi

Essser
kala
Edition



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Edited by Wolfgang Esser-Skala ·  0000-0002-7350-4045.

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

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

Archival Resource Key: **ark:68748/e1gjwh11/b**

 edition-esser-skala/werner-collected-works

v2026.01.0, 2026-01-31 (46bb32884f1a42f9f1bfa374f83d2cd613e7b3c8)



1 Dixit Dominus

Andante

p Solo

4

7

f Tutti

10

13

p Solo
a 3

16

19

f Tutti

23

p Solo

27

Detailed description of the musical score: The score is written for a single melodic line in bass clef. It begins with a common time signature and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first staff starts with a piano solo section, marked with a 'p' dynamic. The second staff continues the solo. The third staff marks the beginning of a tutti section, marked with an 'f' dynamic. The fourth staff continues the tutti. The fifth staff marks the beginning of another piano solo section, marked with a 'p' dynamic. The sixth staff continues the solo. The seventh staff marks the beginning of another tutti section, marked with an 'f' dynamic. The eighth staff continues the tutti. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The first staff starts with a bass clef and a common time signature. The second staff has a measure rest. The third staff has a measure rest. The fourth staff has a measure rest. The fifth staff has a measure rest. The sixth staff has a measure rest. The seventh staff has a measure rest. The eighth staff has a measure rest.



2 Confitebor

[no tempo]

The first system of the musical score is for the bass part. It begins with a bass clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music starts with a half rest, followed by a half note G2, a quarter note F2, and a quarter note E2. This is followed by a quarter rest, then eighth notes D2, C2, and B1. The next measure contains eighth notes A1, G1, and F1, followed by a quarter note E1. The final measure of the system consists of a half note D1 and a half note C1. The dynamic marking *f* Tutti is placed below the first measure.

[illegible][illegible]

16



Musical notation for measure 16, bass clef, key of B-flat major. The notes are: B-flat, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

[illegible][illegible]

31

31

36

[illegible]

46

p Solo

51

56

f Tutti

60

64

3 Beatus vir

Andante

p Solo

4

8

f Tutti

12

p Solo

16

20

23

f Tutti

26

30

p Solo

a 3



4 Laudate pueri

Vivace

b *f* Tutti *p* Solo

7

12

17 *f* Tutti

22

27 *p* Solo

31 *f* Tutti

35

39

5 Laudate Dominum

Presto

f Tutti

The musical score is written for a single melodic line, likely for a cello or double bass, in the key of D major (one sharp) and common time (C). The tempo is marked 'Presto'. The score begins with a bass clef and a key signature of one sharp (F#). The first measure is marked with a 'b' and 'f Tutti'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and a trill bracket ([tr]) indicated. The score is divided into systems, with measure numbers 7, 12, 18, 25, 31, 38, 44, and 50 marking the beginning of new lines. The final measure of the piece is a whole note with a fermata.

6 Magnificat

Andante

p Solo

5 *f* Tutti *p* Solo

10

15 *f* Tutti *p* Solo

20 *a* 3

24

28 *f* Tutti *

Vivace

33 *

38

The musical score for the Magnificat is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo starts at *Andante* and changes to *Vivace* at measure 33. The score includes various dynamics: *p* (piano) and *f* (forte). It also features articulations: *Solo* and *Tutti*. Red asterisks mark specific notes in measures 28 and 33. The score is divided into measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, 29-32, 33-36, and 37-40.