

Werner. Collected works.

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Werner

Magnificat

WerW H.3.1

Canticle

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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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	G 81
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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>Bar</i>	<i>Staff</i>	<i>Description</i>
4	vl 1	3rd ♯ in B1: $b\flat'16-b\flat''16-f''32-e\flat''32-d''16$
106f	A	bars in B1: $b\flat4-a4-a4-g4$ and $a4$

H.3.1 Magnificat

Adagio

I
Violino

II

f

Soprano
f Tutti
Ma - gni - fi - cat, ma - gni - fi - cat a - ni - ma, a - ni - ma me - a

Alto
f Tutti
Ma - gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a

Tenore
f Tutti
Ma - gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a

Basso
f Tutti
Ma - gni - fi - cat, ma - gni - fi - cat a - ni - ma me - a

Organo e Bassi
f Tutti
6 5 6 6 6 6

Allegro

4

Do - mi - num, et ex - ul - ta - vit spi - ri - tus me - us in De - o sa - lu - ta -

Do - mi - num, et ex - ul - ta - vit spi - ritus me - us in De - o, in De - o

tr
Do - mi - num, et ex - ul - ta - vit spi - ritus me - us in De - o, in De - o

Do - mi - num, et ex - ul - ta - vit spi - ritus me - us in De - o, in De - o

[6] 4 3 2 6 7 6 5 6 6 [tr] 2 6 5 6

13

spe - xit hu - mi - li - ta - tem an - cil - lae su - - ae. Ec - ce e - nim ex

xit hu - mi - li - ta - - tem an - cil - lae su - - ae. Ec - ce

16

hoc be - a - tam me di-cent o - mnes ge - ne-ra - ti - o - nes.

e - nim ex hoc be - a - tam me di-cent o - mnes, o - mnes ge - ne-ra - ti - o - nes.

o - mnes, o - mnes ge - ne-ra - ti - o - nes.

o - mnes, o - mnes ge - ne-ra - ti - o - nes.

Solo

Qui - a, qui - a fe - cit mi - hi

$\frac{4}{9}$ $\frac{3}{8}$ $\frac{6}{5}$ $\frac{4}{9}$ $\frac{3}{8}$ $\frac{6}{3}$ 5 $\flat 6$ [4] 6 \flat $\frac{4}{4}$ $\frac{4}{4}$ $\frac{p}{4}$

ma - gna, qui po - tens est, et san - ctum no - men e - ius,

$\frac{9}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{8}{3}$ 6 [4] 6 \flat [4]

26

p

p

et san - - - -

b 3 7 6 5 9 6 4 # 6 2 1 6 5

29

f

f

f Tutti

Et mi-se-ri-cor-di-a a pro-

f Tutti

Et mi-se-ri-cor-di-a e-ius a pro-

f Tutti

Et mi-se-ri-cor-di-a e-ius a pro-

f Tutti

- ctum no-men e - - ius. Et mi-se-ri-cor-di-a e-ius a pro-

6 # 6 5 # *f* Tutti 9 8 [8] 7 9 8 3

32

ge - ni - e in pro - ge - ni - es ti - men - ti - bus, ti - men - ti -

ge - ni - e in pro - ge - ni - es ti - men - ti - bus, ti - men - ti - bus

ge - ni - e in pro - ge - ni - es ti - men - ti - bus, ti - men - ti - bus, ti -

ge - ni - e in pro - ge - ni - es ti - men - ti - bus, ti - men - ti - bus

6 6 6 9 8 7 6 6

35

bus e - - - um.

e - - - um. *p* Solo Fe - cit po - ten - ti - am in bra - chi - o su - o,

men - ti - bus e - - - um.

e - - - um.

7 46 45 # 6 Solo 45 #

38

Musical notation for measures 38-40, piano part. The right hand features a complex, flowing melodic line with many sixteenth notes and some accidentals. The left hand is mostly silent, indicated by a dash.

Empty musical staves for vocal and other instruments, corresponding to measures 38-40.

Musical notation for measures 38-40, bass line. It shows a steady eighth-note accompaniment with some chromatic movement. Chord symbols are placed below the notes: b , b , $[b5] \#$, 6 , $[b6] \frac{4}{2}$, 6 , $[b] \frac{4}{2}$, 4 , $\#$.

41

Musical notation for measures 41-43, piano part. The right hand continues with a melodic line, including a trill in measure 42. The left hand is silent.

Musical notation for measures 41-43, vocal part. The vocal line begins in measure 42 with the lyrics "fe - cit po - ten - ti - am in bra - chi - o su -". The melody is simple and follows the natural inflection of the words.

Musical notation for measures 41-43, bass line. It provides a harmonic foundation with eighth notes. Chord symbols are: 6 , $-$, $b6$, $[b5] \#$, 6 , $[b] \frac{4}{2}$, 6 , $[b] \frac{4}{2}$, 6 , 6 .

44

Musical notation for measures 44-46, piano part. Measure 44 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody begins with a quarter rest, followed by a quarter note G4 with a trill (tr) above it, and a quarter note F4. Measure 45 continues with a quarter note E4, a quarter note D4, and a quarter note C4. Measure 46 has a quarter rest, followed by a quarter note B3, a quarter note A3, and a quarter note G3.

Musical notation for measures 44-46, vocal part. The vocal line is in the same key signature and time signature as the piano part. The lyrics are: "o, dis - per - sit su - per - bos men - te cor - dis su - i, cor - - -". The melody is written in a soprano clef.

Musical notation for measures 44-46, bass line. The bass line is in the same key signature and time signature. It features a series of chords and notes: 7, 6/5, 4, [b7], 6/b5, 5, 6, 4, 6, 4, [b5].



47

Musical notation for measures 47-49, piano part. Measure 47 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4 with a trill (tr) above it, followed by a quarter note F4. Measure 48 continues with a quarter note E4, a quarter note D4, and a quarter note C4. Measure 49 has a quarter rest, followed by a quarter note B3, a quarter note A3, and a quarter note G3.

Musical notation for measures 47-49, vocal part. The vocal line is in the same key signature and time signature. The lyrics are: "- dis su - i." The melody is written in a soprano clef.

Musical notation for measures 47-49, bass line. The bass line is in the same key signature and time signature. It features a series of chords and notes: 4/6, 6, 4, 4, 7, 7, 4, 6, 4, 6, 6, 6.

50

tr

Tutti

f *Tutti* *tr*

De-po-su - it po-ten - tes de se - de et ex - al-ta - vit, ex - al - ta - vit hu - mi-

f *Tutti*

De-po-su - it po-ten - tes de se - de et ex - al-ta - vit, ex - al - ta - vit, ex - al-ta-vit hu - mi-

f *Tutti*

De-po-su - it po-ten - tes de se-de et ex - al-ta-vit, ex - al - ta - vit hu - mi -

f *Tutti*

De-po-su - it po-ten - tes et ex - al - ta - - - vit hu - mi-

6 6 6 [b] 6 6 [6] 6 6 6 6 4 6 3 $\frac{4}{2}$ 6

54

Andante

p *Solo*

les, et ex-al-ta-vit, ex-al - ta-vit hu - miles. E - su - ri - en - tes im - ple-vit, im - ple -

les, et ex-al - ta - vit hu - miles.

p *Solo*

les, et ex-al-ta-vit hu - mi - les. E - su - ri - en - tes

les, et ex - al - ta-vit hu - miles.

p *Solo*

6 5 6 6 $\frac{5}{4}$ - $\frac{4}{4}$ # #

59

vit bo - nis

im - ple - vit bo - nis

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

64

di - mi - sit in -

et di - vites di - mi - sit,

[4 3] 6 b4 3 [45] # 6 6 # 5 p 9 # 8 6

69

p

p

a - nes, in - a - nes, in - a -

di - mi - st in - a - nes, in - a -

6 # 6 4 3

tr

f

74

nes. Su - sce - pit Is - ra - el pu - erum

nes.

f 6 5 [4 3] b7 6 5 [4] *p*

79

su - um, re - cor - da - - - - -

f *p*

4 3 # 6 3 3 3 6 2 6 6 6

84

- tus mi - se - - ri - cor - - - - - di -

89

f *Tutti*
 ae su - ae. Si-cut lo - cu - tus est ad pa-tres nostros,
f *Tutti*
 Si-cut lo - cu - tus est ad pa-tres nostros,
f *Tutti*
 Si-cut lo - cu - tus est ad pa-tres nostros,
f *Tutti*
 Si-cut lo - cu - tus est ad pa-tres nostros,

f 6 6 [5] *Tutti* #

94

A - braham, A - bra-ham et se-mini e - ius in sae - cu - la.
 A - braham, A - braham et se-mini e - ius in sae - cu - la.
 A - braham, A - bra - ham et se-mini e - ius in sae - cu - la.
 A - braham, A - bra - ham et se-mini e - ius in sae - cu - la.

5 6 6 6 5 4 3

Adagio

100 *f*

f Tutti *p* Solo
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, sicut e - rat in prin - ci - pi - o et

f Tutti *p* Solo
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, sicut e - rat in prin - ci - pi - o et nunc, et—

f Tutti *p* Solo
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, sicut e - rat in prin - ci - pi - o et nunc, et—

f Tutti
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

f Tutti *p* Solo

6 7 9 8 6 6 9 8 7 6 6 6 [5] 5 - 3 3 6 6 6 - [6]
 4 2 # 5 4 3 4 3

106 *f* Andante

f Tutti
 nunc et sem - per. A - - - men, amen,

f Tutti
 * nunc et sem - per. Et in sae - - cu-

nunc et sem - per.

f Tutti
 Et in sae - cu - la saecu - lo - rum, a - -

f Tutti

6 3 [b] 6
 [b] 2 [b] 6 4 6

112

et in sae - cu -

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

f Tutti
Et in sae - cu - la, a - men, a -

- men, a - men, et in sae -

$\frac{4}{2}$ / $\frac{4}{6}$ 6 7 $\frac{4}{6}$ 8 $\frac{7}{4}$ $\frac{6}{4}$ 5 3 6 6 [$\frac{4}{4}$ 3] 7 6 6

117

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

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

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

- cu - la, et in sae - cu - la sae - cu -

9 3 2 6 $\frac{6}{4}$ $\frac{5}{3}$ 6 [$\frac{4}{4}$ 5 6] 7 6 5 6 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ 3]

122

et in sae - cu - la saeculo - - - rum, amen, a - - -

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

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

lorum, a - - - men, a - men, a - - - men,

[6] 5 4 6 7 6 6 7 6 4/2 / 4 6 6 7 7 4 7 5 3 6 5 6 5 6 5 6



127

- - - men, a - men, et in sae - - -

a - - - men, a - men, amen, a - men, a - men,

- men, et in sae-cula, a - - -

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

6 [6] 6 4 6 7 4 6 3 3 4 6 6 6 5 4 4 [45] 6 4

132

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

et in sae - cu-la, a - men, amen, a-men, a - men, a - men,

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

- men, a - - men, a - - men, et in sae -

tasto solo

6] 5 6 4 4 4 b7 8 6 5 6 3 4 [- 5 4 5 6

139

et in sae - cu-la, a - men, a - - men, a - - men.

et in sae - cu - la saecu-lo-rum, amen, a - men, amen, a - men, a - men.

sae - cu-la saecu - lo - rum, amen, a - men, a - - men.

- cu-la saecu - lo - rum, a - - men, a - - men.

6 6 6 6 6 4 6 6