

# Werner. Collected works.

Gregor Joseph

**Werner**

**Veni creator Spiritus**

WerW D.1.11

Sequence (Pentecostes)

*T (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>	B 54
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
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	<i>URL</i>	<a href="https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/784.html">https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/784.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>
4	org	2nd/3rd ♯ in <b>B1</b> , org: <del>---</del>
83	org	bar in <b>B1</b> : F2- <del>♯</del>
97	org	3rd ♯ in <b>B1</b> , org: G8- <del>7</del>

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# D.1.11 Veni creator Spiritus

**Vivace**

*I*  
Violino *f*

*II*  
*f*

Soprano *f Tutti*  
Ve - ni, cre - a - tor Spi - ritus, cre - a - tor Spi - ri - tus, men - tes tu - o - rum

Alto *f Tutti*  
Ve - ni, cre - a - tor Spi - ritus, cre - a - tor Spi - ri - tus,

Tenore *f Tutti*  
Ve - ni, cre - a - tor Spi - ri - tus, cre - a - tor Spi - ri - tus,

Basso *f Tutti*  
Ve - ni, cre - a - tor Spi - ri - tus, cre - a - tor Spi - ri - tus,

Organo e Bassi *f Tutti*  
6 6 6

5

vi - si - ta: Im - ple su - perna gra - ti - a, su - perna gra - ti - a, su - perna gra - ti - a, quae tu cre - a -

men - tes tu - o - rum vi - si - ta: Im - ple su - perna, im - ple su - perna, su - per - na gra - ti - a, quae tu cre -

men - tes tu - o - rum vi - si - ta: Im - ple su - perna, im - ple su - perna, su - per - na gra - ti - a, quae tu cre -

men - tes tu - o - rum vi - si - ta: Im - ple su - perna, im - ple su - perna, su - per - na gra - ti - a, quae tu cre -

[6] 6 [7 6]

Measures 11-15 of the piano introduction, featuring a flowing sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

Vocal and piano accompaniment for measures 11-15. The vocal line is in a soprano register, with lyrics: "sti, quae tu cre - a - sti pe - cto - ra. a - sti, quae tu cre - a - sti pe - cto - ra. a - sti, quae tu cre - a - sti pe - cto - ra. a - sti, quae tu cre - a - sti pe - cto - ra." The piano accompaniment continues with the same rhythmic pattern as the introduction.



Measures 16-20. The piano part begins with a **Recitativo** section, marked **p** (piano). The vocal line has lyrics: "Cum com - pleren - tur di - es pente - co - stes, erant o - mnes di - sci - pu - li". The piano accompaniment features a **Solo** section with a complex rhythmic pattern of sixteenth notes, marked **p Solo**. The piano part concludes with a final chord and a fermata.

20

pa-riter in e-o-dem lo-co. Et fa-ctus est de coe-lo repen-te so-nus tamquam ad-ve-ni-en-tis spi-ritus ve-he-

5 6# 6b 6] 6 5



24

Spirituoso

mentis, et re-ple-vit to-tam domum u-bi e-rant se-dentes.

6 6] 5] 3 f Solo 6] 6]

29



33



37

*p Solo*

Be - a - ta no - bis gau - di - a an - ni re - du - xit or - bi - ta,



41

cum Spi - ritus Pa - ra - cli - tus il - lap -

45

Musical notation for measures 45-48, piano part. The score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with similar rhythmic patterns. Measure 45 starts with a treble clef and a key signature of one flat.

Empty musical staff.

Empty musical staff.

Musical notation for measures 45-48, vocal part. The staff contains a vocal line with lyrics. The lyrics are: "sus".

Empty musical staff.

Musical notation for measures 45-48, bass line. The staff contains a bass line with notes and fingerings. Fingerings are indicated as 6 and [6].



49

Musical notation for measures 49-52, piano part. The score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with similar rhythmic patterns. Measure 49 starts with a treble clef and a key signature of one flat. Dynamics include *tr* and **f**.

Empty musical staff.

Empty musical staff.

Musical notation for measures 49-52, vocal part. The staff contains a vocal line with lyrics. The lyrics are: "est A - po - sto - lis.".

Empty musical staff.

Musical notation for measures 49-52, bass line. The staff contains a bass line with notes and fingerings. Fingerings are indicated as h6, 4, h, f, [6], [6], 6, 5, h, [6].

53

Musical notation for measures 53-56, piano part. The score consists of two staves (treble and bass clef) in a key signature of one flat. The melody is a continuous eighth-note line that changes register in measure 55. The bass line consists of a steady eighth-note accompaniment.

Four empty musical staves (two treble clef, two bass clef) for vocal parts, corresponding to the piano part above.

Bass line for measures 53-56. It features a rhythmic pattern of eighth notes with fingerings: 5 6, 5 6, 5 6. There are also some ledger lines below the staff.



57

Musical notation for measures 57-60, piano part. The score consists of two staves (treble and bass clef). Measures 57-59 feature a melodic line with trills (tr) and a dynamic marking of piano (p). Measure 60 continues the melodic line.

Four empty musical staves (two treble clef, two bass clef) for vocal parts, corresponding to the piano part above.

Bass line for measures 57-60. It features a rhythmic pattern of eighth notes with fingerings: [6 b6], 6 6, 5. There is a dynamic marking of piano (p) at the end of the line.

I - gnis vi -

61

8

bran - - te lu - mi - ne lin - guae fi - gu - ram

6 16 6 6 6



65

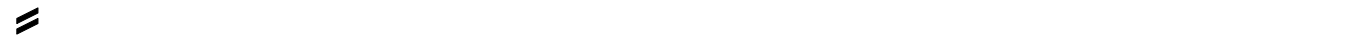
8

de - tu - lit, ver - bis ut es - sent pro - flu - i et cha - ri

61 6 6 6 - 6 6 6

70

ta - - - - -



74

f

- - - - - te - fer - vi - di.

[6] 6/4 5/3 f

79

6 6 6 6 5 3

84 **Tempo ordinario**

*f* Tutti

Ex-ur-ge Christe, ad - iu - va nos, ex-ur-ge Christe, ad - iu - va nos, et li - bera

*f* Tutti

Ex-ur-ge Chri - ste, ad - iu - va nos, ex-ur-ge Chri - ste, ad - iu - va nos,

*f* Tutti

Ex-ur-ge Chri - ste, ad - iu - va nos, ex-ur-ge Chri - ste, ad - iu - va nos, et li - bera

*f* Tutti

Ex-ur-ge Chri - ste, ad - iu - va nos, ex-ur-ge Chri - ste, ad - iu - va nos,

*f* Tutti

4 # 7 6 # 5 6 6 5 # 10 10 10

88

nos, et li-be-ra nos, pro-pter no-men tu-um.  
 et li-be-ra nos, et li-be-ra nos, pro-pter no-men tu-um.  
 nos, et li-be-ra nos, pro-pter no-men tu-um.  
 et li-be-ra nos, et li-be-ra nos, pro-pter no-men tu-um.

[6] 7  $\flat 6$   $\flat 7$  5  $\flat$  [4]

92 Allegro

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

*f* *Tutti* Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,  
*f* *Tutti* Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,  
*f* *Tutti* Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, *p* *Solo*  
*f* *Tutti* Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

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

6 [6] [6] 6

95

*f* *p*

*f* *p*

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al

al - le - lu - ia, al - le - lu - ia,

*f* Tutti *p* Solo

6 6 [6] 6 [6] 6

98

*f* *p*

*tr*

*f* *p*

6 6 6 #] 6 5 6 [6]



101

*f*

al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu -

le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu -

*f* Tutti [6] # 6 [6] # 6 #

104

*p*

ia,

ia,

*p* Solo al - le - lu - ia, ia,

ia,

*p* Solo 6 6 5 6 5 6 5 6

107

al - le - lu - ia,

6 6 6 6



110

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*f* Tutti  
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

6 6 6 5 4 3

*f* Tutti 6 4 3