

Werner. Collected works.

Gregor Joseph

Werner

Iam hyems transiit

Motetto de Viduis

WerW D.1.4

Motet

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

edited by Wolfgang Esser-Skala

Full score

Wesser
Skala
Edition



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

 [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
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 46
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038020
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/777.html

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	timp	bar missing in B1
92	T	1st ♮ in B1 : b8-γ

Lyrics

Iam hyems transiit,
imber abiit et recessit.
Surge anima mea,
et veni electa mea,
et ponam te in thronum meum.
(Song of Songs 2:11)

Multae filiae congregaverunt divitias,
tu supergressa es universas,
fallax gratia et vana est pulchritudo,
mulier timens Dominum ipsa laudabitur.
(Proverbs 5:29–30)

Rex Christe virtus fortium,
qui magna solus efficis,
huius precatu, quaesumus,
audi benignus supplices.
(4th verse of *Fortem virili pectore*, Liber Hymnarius 1983)

Alleluia.

D.1.4 Iam hyems transiit

Vivace f

Clarino I, II
in C

Timpani
in C-G

f

f

f

f

f Tutti

Soprano

Iam hy - ems trans - i-it, trans - i-it,

f Tutti

Alto

Iam hy - ems trans - i-it, trans - i-it,

f Tutti

Tenore

Iam hy - ems trans - i-it, trans - i-it,

f Tutti

Basso

Iam hy - ems trans - i-it, trans - i-it,

f Tutti

Organo
e Bassi

3

im - ber ab - i - it et re - ces - sit, et re -

im - ber ab - i - it et re - ces - sit, et re -

im - ber ab - i - it et re - ces - sit, et re -

im - - ber ab - i - it et re - ces - sit, re -

6 6 # #

5

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

ces - sit, re - ces - sit, re - ces - sit, re - ces - sit, re - ces - sit.

Largo

Two empty musical staves, one for Soprano (treble clef) and one for Bass (bass clef), with a fermata over each staff.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music begins with a piano (*p*) dynamic and features a 7/5 time signature. The melody is in the right hand, and the bass line is in the left hand.

Vocal line for Soprano, starting with a piano (*p*) dynamic and a Solo marking. The lyrics are: "Sur-ge a - ni-ma me - a, et ve - ni, et ve - ni,"

Vocal line for Alto, starting with a piano (*p*) dynamic and a Solo marking. The lyrics are: "Sur-ge a - ni-ma me - a, et ve - ni, sur-ge a - ni-ma me - a, et ve - ni,"

Vocal line for Tenor, starting with a piano (*p*) dynamic and a Solo marking. The lyrics are: "Sur-ge a - ni-ma, sur-ge a - ni-ma me - a, et ve - ni,"

Vocal line for Bass, starting with a piano (*p*) dynamic and a Solo marking. The lyrics are: "Sur-ge a - ni-ma,"

Piano accompaniment for the second system, starting with a piano (*p*) dynamic and a Solo marking. The music continues with the same 7/5 time signature and includes figured bass notation below the staff: 7/5, 6/4, 5/#, —, 6, [h]7/5, 6/4, 5/#, —.

Allegro

10

Two empty staves for piano accompaniment, one for the treble clef and one for the bass clef.

Piano accompaniment for the first system, featuring a forte (*f*) dynamic. The music consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

Vocal line 1: *f* Tutti
ve - ni e - le - cta, e - le - cta me - a,

Vocal line 2: *f* Tutti
ve - ni e - le - cta, e - le - cta me - a,

Vocal line 3: *f* Tutti
ve - ni e - le - cta, e - le - cta me - a, et

Vocal line 4: *f* Tutti
ve - ni e - le - cta, e - le - cta me - a, et po - nam te in thro - num

Piano accompaniment for the second system, featuring a forte (*f*) dynamic. It includes fingerings (16, 6) and a first ending bracket.

14

et po - nam te in thro - num me -
et po - nam te in thro - num me - - - um, thro - num
po - nam te in thronum, in thro - num me - um, et po - nam
me - um, me - um, in thro - num me - um, et

5 6

19

f

f

um, in thro - num, et te in thro - num, —

me - um, et po - nam in thro - num, te

te, po - - - nam, et po - nam te in thro - num,

po - nam te in thro - num me - - um, in thro - num me - um,

6 16 6

23 *[tr]* **Recitativo**

et te in thro - num me - um.
 in thro - num me - - - um.
 in thro - num me - um. *p Solo* Multae fi - li - ae congregaverunt di - vi - tias, tu su - per -
 thro - num me - um, thro - num me - um.

6 1 4 3 *p Solo* 4 6 6

28

gres-sa es u - ni - versas, fallax gra - ti - a et va - na est pulchri - tu - do, mu - li - er ti mens Do - minum i - psa lau -

[b]5 b6 b7/5 b [b]6/[b] 5 6 6 6/[b]5

32 *Vivace*

da - bitur. *p Solo* Rex Chri - ste vir - tus

Organo solo *p Solo*

6 5 # 16 61

37

for - ti - um, qui ma - gna so - lus ef - fi - cis, hu -

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

43

ius pre - ca - tu, quae - su - mus, au - di be - ni - gnus sup - pli - ces.

♭ [6] 6 5 [♭] ♭6 6 ♯ ♭ f

50

The musical score consists of several staves. The top two staves are empty. The third staff is the piano accompaniment, starting with a treble clef and a key signature of one flat. It begins with a dynamic marking 'f' and contains a sequence of chords and melodic lines. The fourth staff is empty. The fifth staff is a vocal line, starting with a treble clef and a key signature of one flat. It contains the name 'Rex' at the end of the line. The sixth staff is empty. The seventh staff is the bass line, starting with a bass clef and a key signature of one flat. It contains a sequence of chords and melodic lines, with chord markings '6', '[6]', '7', '7', '7', and 'b6' below the notes.

f

Rex

6 [6] 7 7 7 b6

56

Chri - ste vir - tus for - ti - um, rex Chri - ste vir - tus for - ti -

6 $\flat 7$ [7] 6 $\flat 7$ 4 7 [4] [46] 6 $\flat 7$

63

um, qui ma - gna, ma - gna so - lus ef - fi - cis, hu - ius, hu - ius pre - ca -

6 6 6 6 6 6 5 6 5 6

76

ni - gnus sup - pli-ces.

[6] 5 $\frac{6}{4}$ $\frac{5}{b}$ *f*

82

6

[6] 6 6 5
5 4 3

87 Allegro

Treble clef, common time (C).
 Bass clef, common time (C).
 Piano part: Right hand has triplet eighth notes. Left hand has triplet eighth notes and quarter notes.
 Vocal parts: Soprano, Alto, Tenor, and Bass. Lyrics: Al - le - lu - ia, al - le - lu -
 Dynamics: *f* (forte), *f* *Tutti*, *p* (piano).
 Tempo: Allegro.

89 *a 2*

f

f

ia, al - le - lu - ia,

al - le - lu - ia,

8 ia, al - le - lu - ia,

al - le - lu - ia,

f

91

The musical score for page 21, measures 91-94, is presented in a multi-staff format. It begins with a piano introduction consisting of two staves (treble and bass clef) with a 7/8 time signature. The piano accompaniment is written for the next two staves, featuring a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the end of each staff. The vocal parts are distributed across the remaining four staves. The lyrics are: "al - le - lu - ia, al - le - lu - ia" (measures 91-92), "al - le - lu - ia," (measure 93), and "al - le - lu - ia," (measure 94). A fermata is placed over the final note of the vocal line in measure 94. A small asterisk symbol is located above the vocal staff in measure 94.

93

The musical score consists of several staves. The top two staves are empty. The piano accompaniment (middle two staves) features a rhythmic pattern of eighth notes with triplets, marked with a '3' above the notes. The right hand includes a dynamic marking 'f' (forte). The vocal line (bottom four staves) begins with the lyrics 'ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -'. The vocal melody is primarily eighth notes, with some triplet markings. The lyrics are distributed across the vocal staves: the first staff contains the first two phrases, and the subsequent three staves each contain the third phrase 'al - le - lu -'.

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

al - le - lu -

al - le - lu -

al - le - lu -

95

f

f

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

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

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

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

97

3 3 a 2

3 3

tr tr tr tr

3 3 3 3

p

f

p

f

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

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

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

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

[6]

6 #

5

Detailed description: This page of a musical score, numbered 24, contains measures 97 through 100. It features a piano accompaniment and four vocal parts. The piano part begins with two treble clefs, each playing a triplet of eighth notes with trills. The vocal parts enter with the lyrics 'le - lu - ia, al - le - lu - ia, al -'. The score includes various musical notations such as trills (tr), triplets (3), dynamics (p, f), and articulation marks. At the bottom, there are performance instructions: '[6]' in the bass line and '6 #' and '5' in the right hand.

100

The musical score consists of several staves. At the top, there are two staves for piano accompaniment, both marked with a forte (*f*) dynamic. Below these are two staves for the piano, with the left hand marked piano (*p*) and the right hand marked forte (*f*). The piano part includes trills and triplet markings. The vocal part begins with the lyrics "le - lu - ia," on a note with a triplet. This is followed by three vocal staves, each with the lyrics "al - le - lu - ia,". The bottom-most staff is a bass line with figured bass notation: [6], 6, 5, #.

106

The musical score consists of several staves. The piano introduction (measures 106-110) features a complex texture with trills (tr) and triplets (3) in both the right and left hands. The vocal parts (measures 111-115) include lyrics: "ia, al - le - lu - ia, al -". The basso continuo line (measures 111-115) includes figured bass notation: 6/4, -, 7/3.

108

- le - lu - ia.

- le - lu - ia.

le - lu - ia.

- le - lu - ia.

- le - lu - ia.

9 [5] 6
5