

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



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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 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

The musical score is written in common time (C) and features a variety of instruments and voices. The Clarino I and II parts are in C major. The Timpani part is in C-G. The Violino I and II parts are in C major. The vocal parts (Soprano, Alto, Tenore, Basso) are in C major and feature the lyrics 'Iam hy - ems trans - i-it, trans - i-it,'. The Organ and Basses part is in C major. The score includes dynamic markings such as 'Vivace f', 'f', and 'f Tutti'.

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

p Solo
Sur-ge a - ni-ma me - a, et ve - ni, et ve - ni,

p Solo
Sur-ge a - ni-ma me - a, et ve - ni, sur-ge a - ni-ma me - a, et ve - ni,

p Solo
Sur-ge a - ni-ma, sur-ge a - ni-ma me - a, et ve - ni,

p Solo
Sur-ge a - nima,

p Solo
7/5 6/4 5/# - 6 [h]7/5 6/4 5/# -

Allegro

10

f Tutti
ve - ni e - le - cta, e - le - cta me - a,

f Tutti
ve - ni e - le - cta, e - le - cta me - a,

f Tutti
ve - ni e - le - cta, e - le - cta me - a, et

f Tutti
ve - ni e - le - cta, e - le - cta me - a, et po - nam te in thro - num

f Tutti
16 61

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 -

[4]5 b6 b7/5 b [4]6/[b] 5 6 6 6/[4]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

50

The musical score consists of several staves. The top two staves are empty. The third staff is the piano accompaniment, starting with a dynamic marking **f**. The fourth and fifth staves are empty. The sixth staff is a vocal line with the name **Rex** written below it. The seventh staff is empty. The eighth staff is the bass line, with chord symbols **6**, **[6]**, **7**, **7**, **7**, and **b6** written below it.

56

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

6 *p* $\flat 7$ [7] 6 $\flat 7$ \natural 7 [7] [$\flat 6$] 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 $\frac{6}{4}$ $\frac{5}{4}$ *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 arranged in a system of six staves. The first two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next two staves are for vocal parts, with the upper voice in treble clef and the lower voice in bass clef. The final two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics 'al - le - lu - ia, al - le - lu - ia' are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

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

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

93

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

100

The musical score for page 100 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 bottom section of the page features four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics "le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". The vocal lines are accompanied by a bass line at the bottom of the page, which includes 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 staves (measures 111-115) contain the lyrics: "ia, al - le - lu - ia, al -". The basso continuo line (measures 111-115) includes figured bass notation: $\frac{6}{4}$, $-$, and $\frac{7}{3}$.

108

- le - lu - ia.

- le - lu - ia.

le - lu - ia.

- le - lu - ia.

- le - lu - ia.

9 [5] 6
5