

Werner. Collected works.

Gregor Joseph

Werner

Surrexit Christus hodie

WerW D.1.5

Offertorium (Resurrectio Domini)

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
vlne	violone

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 47
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
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	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/858.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>
25	S	bar in B1 : d"4.-d"8-e"8-d"8
30	T	last ♪ in B1 : g8

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
43	vl 2	5th ♫ in B1: γ
46	T	1st ♫ in B1: a8
71	vl 2	4th ♫ in B1: c♯"16.-e"32
84	vlne	4th ♫ in B1: d4
90–97	–	In B1, the da capo is written out in vl 1/2, org, and vlne.
114	vl 2	10th to last ♫ in B1: g"8–f"8–e"8
117	A	3rd ♫ in B1: e'

Lyrics

Surrexit Christus hodie
humano pro solamine,
alleluia.

Christus resurgens a mortuis iam non moritur,
mors illi ultra non dominabitur,
quod enim mortuus est peccato mortuus est semel,
quod autem vivit vivit Deo.
(Romans 6:9–10)

Iam pascha nostrum Christus est
paschalis idem victima
et pura puris mentibus
sinceritatis azyma.
O vera coeli victima
subiecta cui sunt tartara
soluta mortis vincula
recepta vitae praemia.
(cf. 4th verse of *Ad cenam Agni providi*, Liber Hymnarius 1983)
Alleluia.

D.1.5 Surrexit Christus hodie

Allegro
f

Clarino I, II
in C

Timpani
in C-G
f

I
Violino
f

II
f

Soprano
f Tutti
Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

Alto
f Tutti
Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

Tenore
f Tutti
Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

Basso
f Tutti
Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

Organo
e Bassi
f Tutti

[6]

3
tr

ho - di-e hu-ma - no pro so - la - mine, hu - ma-no pro so - la - mi - ne, sur -

ho - di-e hu-ma - no pro so - la - mine, hu - ma-no pro so - la - mine, sur -

ho - di-e hu-ma - no pro so - la - mine, pro so - la - mi - ne, sur -

ho - di-e hu-ma - no pro so - la - mi - ne, pro so - la - mi - ne, sur -

ho - di-e hu-ma - no pro so - la - mi - ne, pro so - la - mi - ne, sur -

6

[6 6]

6

5

4

#

6

re - xit, sur - re - xit, sur - re - xit Chri-stus ho - di-e hu - ma - no pro so - la - mine, so -

re - xit, sur - re - xit, sur - re - xit Chri-stus ho - di-e hu - ma - no pro so - la - mine, so -

re - xit, sur - re - xit, sur - re - xit Chri-stus ho - di-e hu - ma - no pro so - la - -

re - xit, sur - re - xit, sur - re - xit Chri-stus ho - di-e hu - ma - no pro so - la - -

re - xit, sur - re - xit, sur - re - xit Chri-stus ho - di-e hu - ma - no pro so - la - -

5

#

[b]

6

[6

6]

[Tempo deest]

la - mi-ne, hu ma - no pro so - la - - mine. Al - le - lu - ia, al - le - lu - ia, _____

la - mi-ne, hu ma - no pro so - la - - mi - ne. Al-

- mi - ne, hu ma - no pro so - la - - mi - ne.

- mi-ne, hu ma - no pro so - la - - mi - ne.

4 3 [6] 6] 4 3

15

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

The musical score consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with two staves (treble and bass clef) containing piano accompaniment. The next section contains two vocal staves (treble clef) with lyrics underneath. This is followed by two more empty staves (treble and bass clef). At the bottom, there is another grand staff with two staves (treble and bass clef) containing piano accompaniment. The lyrics 'le - lu - ia, al - le - lu - ia,' are written under the first vocal staff.

24

Two empty musical staves, one for Soprano (treble clef) and one for Alto (treble clef), with a brace on the left side.

Piano accompaniment for the first system, consisting of a right-hand part (treble clef) and a left-hand part (bass clef).

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

Vocal line for Soprano with lyrics: "ia, _____ al - le - lu - ia, al - le - lu - ia, al - le - lu -". A dotted line indicates a long note, and an asterisk is placed above the second measure.

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

Vocal line for Alto with lyrics: "ia, _____ al - - - le - lu - ia, al - le - lu - ia, _____".

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

Vocal line for Tenor with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

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

Vocal line for Bass with lyrics: "ia, al - - - le - lu - ia,".

Piano accompaniment for the second system, consisting of a right-hand part (treble clef) and a left-hand part (bass clef). Fingering numbers 6, 6, 7, #, 6, 6, 7, # are visible below the left-hand part.

29

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

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

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

al - le - lu - ia,

6 5 6 6 [6]
3

34

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

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

6 9 6 9 6 9 [6] 9 6 [9] 6 [5] 6 5 - #

39

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

5 6 5 5 6 6 6 [6] 6 6
3 3 [b]

44

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

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

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

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

8 6 [4] 7 6 5 6 5 4 8 5 [6] 6 [6] 6 6 6 4 3
6 5 4 3 2 3 4

49 Recitativo · Adagio

The musical score consists of several staves. At the top, there are two empty vocal staves (treble and bass clef) with a common time signature 'c'. Below these is a piano accompaniment section with two staves (treble and bass clef) in common time, marked with a piano 'p' dynamic. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Below the piano part are three more empty staves. At the bottom, there is a basso continuo line in bass clef, marked 'p Solo', which includes a melodic line and figured bass notation. The lyrics are written below the basso continuo line.

Christus resurgens a mor - tu - is iam non mo - ritur, mors il - li ul - tra non do - mi - na - bitur, quod e - nim

Figured bass notation: 6/5, #7/5, 6, #6/5, 6.

53

mor-tu-us est pec-ca - to mor - tu-us est se-mel, quod autem vi - vit vi-vit De - o, De - o.

7 5 b 7 6 # 5 b 4 6 - [7] # 7 5 [4] 4

57 Aria · Allegro non molto

The musical score is arranged in a system with the following components:

- Vocal Staves:** Two staves at the top, one for the treble clef and one for the bass clef, both in common time (C). They contain rests for the first three measures.
- Piano Accompaniment:** A grand staff with two treble clefs and one bass clef. The right-hand part (RH) and left-hand part (LH) both begin with a forte (*f*) dynamic. The RH part features a melodic line with eighth and sixteenth notes, while the LH part provides a rhythmic accompaniment with eighth notes.
- Other Staves:** Three additional treble clef staves and one bass clef staff below the piano part, all containing rests.
- Solo Bass Line:** A single bass clef staff at the bottom, marked with a forte (*f*) dynamic and the word "Solo". It contains a melodic line with notes and rests, with fingerings indicated by numbers 1, 6, #, 6, 46], 6, and 5.

60

The image shows a musical score for guitar, measures 60-62. The score is written in a grand staff with piano and guitar parts, and a bass line with guitar chord diagrams.

Measure 60: The piano part features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) with a trill-like ornament. The guitar part has a similar melodic line. The bass line is a simple eighth-note accompaniment.

Measure 61: The piano part continues with a quarter note (C5) and a quarter note (B4). The guitar part has a similar melodic line. The bass line continues with eighth notes.

Measure 62: The piano part features a quarter note (A4) and a quarter note (G4). The guitar part has a similar melodic line. The bass line continues with eighth notes.

Guitar chord diagrams for the bass line:

- Measure 60: [4]6 - 6
- Measure 61: 6 5 / 4 3
- Measure 62: [4] - #

63

tr

p

tr

p

p Solo

Iam pa-scha no - strum Chri-stus est pa - scha-lis i - dem vic - ti -

[6] 6/5 # 6/4 5/# *p* # [6]

66

ma et pu-ra pu - ris men-ti - bus sin-ce - ri - ta - - - tis a - zyma.

6 6 6 6^l *f* 6

69

3 3 3 3 *tr* *p*
 3 3 3 3 *tr* *p*

8
 Iam pascha nostrum Christus est paschalis indomitum

6 [6] 6 [6] $\frac{6}{4}$ $\frac{5}{3}$ *p* [6] 6 6 # 6

72

ma et pu - ra pu - ris men - ti - bus sin - ce - ri - ta - - - - - tis a - zy-

6 #] 5 b6 [6 # b] # [6 6 b5 6 b] # 6 4 #

75

f

f

ma.

f [6 # 6 6l 6 5 6 5 6 5 b6

Musical notation for measures 78-80, consisting of two staves (treble and bass clef) with rests.

Musical notation for measures 78-80, consisting of two staves (treble and bass clef) with triplets, trills, and a piano (*p*) dynamic marking.

Musical notation for measures 78-80, consisting of three staves (treble clef) with rests.

Musical notation for measures 78-80, consisting of one staff (bass clef) with a vocal line.

O ve - ra coe - li vi - cti - ma sub - ie - cta cu - i sunt tar - ta -

Musical notation for measures 78-80, consisting of one staff (bass clef) with figured bass notation and a piano (*p*) dynamic marking.

[b]5 6 6 [b] 6 6 6 4 5 3

81

ra so - lu - ta mor - tis vin - cu - la re - ce - pta vi - tae prae - mi - a.

[6] 6 6 5 [6] 6 4 3 *f* [H]

84

O ve-ra coe-li vi-cti-ma sub-ie-cta cu-i sunt tar-ta-ra so-lu-ta

p [b]6 6 8 b6

87

mor-tis vin-cu-la re-ce-pta prae-mi-a, re-ce-pta

6 5 [b5] # [6]

90

The musical score consists of several staves. The piano introduction (measures 90-93) is marked with a forte (*f*) dynamic. The vocal line begins with the lyrics "vi - tae prae - mi - a." in measure 94. The bass line includes figured bass notation: 4 #, *f*, 6 #, 6, b6], 6, 5.

94

The musical score consists of several staves. The top two staves are empty. The third system contains a grand staff with piano accompaniment. The right-hand part features a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left-hand part has a similar rhythmic pattern. The fourth system contains three empty staves. The fifth system contains a bass line with guitar-specific notation, including a bar line with a sharp sign and a measure with a sharp sign. Below the bass line, there are guitar chord diagrams: [4]6, a bar line, 6, 6/4, 5/3, a bar line, [4]#, and a sharp sign.

[4]6 - 6 6/4 5/3 [4]# #

Allegro

97

f

f

f

f

f *Tutti*

Al - le - lu - ia,

f *Tutti*

Al - le - lu - ia,

f *Tutti*

Al - le - lu - ia,

f *Tutti*

Al - le - lu - ia,

f *Tutti*

Al - le - lu - ia,

[6] 6 # 6 5

101

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

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

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

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

[6]

105

The musical score consists of several systems. The top system includes a vocal line with chords and a bass line with eighth notes. The second system is a grand staff for piano accompaniment, featuring a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The third system contains four vocal staves, each with the lyrics "ia, al - le - lu - ia, al - le - lu - ia, al - - - le - lu -". The bottom system continues the piano accompaniment with a bass line that includes a 6, a sharp sign (#), and a 4 #.

110

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

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

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

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

114

ia, _____

ia, al - le - lu - ia, _____

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

ia, al - - - - -

5 6 5 6 5 6

118

The musical score consists of several staves. At the top, there are two staves for a vocal duo (Soprano and Alto) and two for a piano accompaniment. Below these are four staves for a vocal quartet (Soprano, Alto, Tenor, Bass). The lyrics 'al - le - lu - ia,' are written under each vocal line. The piano part includes a section marked 'org' (organ) and 'vlne' (violin) with a '6' (sixteenth note) marking. A star symbol is placed above the second vocal staff. The score concludes with a sharp sign (#) at the end of the piano part.

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

org
vlne

6 6

123

The musical score consists of several staves. At the top, there are two staves for vocal parts (treble and bass clefs) with rests. Below these is a grand staff for piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment. The vocal parts enter with the lyrics "ia, al - le - lu - ia, al - le - lu -". The piano accompaniment provides harmonic support with chords and moving lines. At the bottom, there are two more staves, likely for a second set of vocal parts or a different instrument, with lyrics and musical notation. The bottom-most staff includes some numerical markings: [6], 4, 3, and [6].

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

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

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

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

[6] 4 3 [6]

128

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

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

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

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

6
5

6

6

7

133

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

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

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

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

6] 4 3 [6 6] 4 3

Detailed description: This page of a musical score, numbered 133, features a multi-staff arrangement. At the top, there are two staves for piano accompaniment: a treble clef staff with chords and a bass clef staff with a melodic line. Below these is a grand staff for piano, consisting of a treble and bass clef staff with a continuous eighth-note accompaniment. The lower half of the page contains four vocal staves, each with a treble clef and the lyrics 'le - - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.' The vocal lines are written in a simple, homophonic style. At the bottom of the page, there are rhythmic markings: '6]' under the first measure, '4' under the second, '3' under the third, '[6' under the fourth, '6]' under the fifth, '4' under the sixth, and '3' under the seventh. The score concludes with a double bar line and repeat dots.