

Werner. Collected works.

Gregor Joseph

Werner

Surrexit Christus hodie

WerW D.2.6

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>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.2.6 Surrexit Christus hodie

Allegro

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f

f

f

f **Tutti**

Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

f **Tutti**

Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

f **Tutti**

Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

f **Tutti**

Sur - re - xit, sur - re - xit, sur - re - xit Chri - stus

f **Tutti**

[6]

3

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 - -

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.

14

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

19

The musical score is arranged in a system with seven staves. The top two staves are for vocal parts, and the bottom five staves are for piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a figured bass line at the bottom. The lyrics 'Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia' are written under the vocal lines. The figured bass line contains the following figures: 9 8, 6 6 6 6 6, 6 7 6, and 16.

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

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 -

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

9 8 6 6 6 6 6 6 7 6 16

23

Two empty musical staves, one for Soprano (treble clef) and one for Alto (treble clef), with five measures of rests.

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

Soprano vocal line with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -". A fermata is placed over the first measure, and an asterisk is above the second measure.

Piano accompaniment for the second system, consisting of a right-hand part (treble clef) and a left-hand part (bass clef) with five measures of music.

Alto vocal line with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". A fermata is placed over the first measure.

Piano accompaniment for the third system, consisting of a right-hand part (treble clef) and a left-hand part (bass clef) with five measures of music.

Bass vocal line with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". A fermata is placed over the first measure. Below the staff are guitar chord diagrams: 6, 6 7, 6 6 7, # 6 | 4 #.

28

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

Detailed description: This page of a musical score, numbered 28, contains a vocal and piano arrangement of 'Alleluia'. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The vocal lines are filled with the lyrics 'al - le - lu - ia' repeated across several measures. The piano accompaniment includes a right-hand part with flowing eighth-note patterns and a left-hand part with block chords and bass lines. A key signature change is indicated by a '6' over a '3' at the bottom of the page. The score is presented in a clean, professional layout with clear notation and lyrics.

33

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 - #

38

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 3 6 5 5 3 6 6 6 [b] [6] 46 [6 6]

43

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 5 4 3

48 Recitativo · Adagio

p

p

p Solo

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

p Solo

6
5

7
5

6
[b]

6
5

6
[b]

52

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

Figured Bass: $\sharp 7$ \flat 7 6 \sharp 5 \flat $\flat 6$ \sharp 7 \flat 4 \sharp

56 Aria · Allegro non molto

The musical score is arranged in a system with multiple staves. At the top, there are two empty vocal staves (treble and bass clef) with a common time signature 'c'. Below these are two piano staves (treble and bass clef) containing the main accompaniment. The piano part begins with a forte 'f' dynamic. The right hand plays a complex texture of sixteenth notes and chords, while the left hand plays a melodic line with a 'Solo' dynamic. The score continues with several empty vocal staves and piano staves, indicating that the vocalists are silent during this section. The bottom-most staff shows the continuation of the piano accompaniment, with specific fingering and articulation markings such as 'f Solo', '16', '#', '6', '46]', '6', and '5'.

59

6

6 5
4 3

[#]

62

[6] 6 #
 5
 6 5 #
 # [6]

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

65

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

6 6 6 6^l *f* 6

68

p

p

Iam pascha nostrum Christus est paschalis indemicti

p

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

71

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

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

74

The musical score consists of several staves. The top two staves are empty. The grand staff (treble and bass clefs) contains piano accompaniment. The piano part features a melody with a forte (*f*) dynamic, starting with a quarter rest followed by eighth notes. It includes triplet markings and a key signature change to one flat. The vocal line, marked with a soprano clef and an 8, begins with the lyric "ma." and contains a series of notes with guitar tablature below them. The guitar part starts with a forte (*f*) dynamic and includes fret numbers: [6 # 6 6 | 6 | 6 5 6 5 6 5 | 6].

77

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

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

80

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* [6]

83

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

86

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

6 5 [b5] # [6]

89

vi - tae prae - mi - a.

4 # f 6 # 6 b6] 6 5

93

93

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

Allegro

96

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*

[6] 6 # 6 5

100

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]

104

The musical score consists of several staves. At the top, there are two staves for piano accompaniment: a treble clef staff with chords and a bass clef staff with a rhythmic line. Below these are two grand staff systems (treble and bass clefs) for piano accompaniment, featuring flowing sixteenth-note patterns. The bottom half of the page contains four vocal staves (treble and bass clefs) with the lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - - - le - lu -". The lyrics are distributed across the four vocal parts. At the bottom of the page, there are some markings: a '6' under the first vocal staff, a sharp sign (#) under the second, and a sharp sign (#) under the fourth.

109

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 -

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system continues the vocal line with lyrics and piano accompaniment. The fifth system shows the vocal line and piano accompaniment.

113

The musical score for page 113 consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with two treble clefs, containing a complex piano accompaniment with sixteenth-note patterns. The bottom section of the page features five vocal staves. The first staff has the lyrics "ia," followed by a long horizontal line. The second staff has the lyrics "ia, al - le - lu - ia," with a long horizontal line. The third staff has the lyrics "ia, al - le - lu - ia, al - le - lu -". The fourth and fifth staves are bass clef staves with lyrics "ia, al -" and a long horizontal line. At the bottom of the page, there are five pairs of numbers (5 and 6) positioned under the vocal staves, likely indicating fingerings for the bass line.

117

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

122

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]

127

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

132

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