

Werner. Collected works.

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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
	<i>RISM ID</i>	not available
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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 -

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.

14

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

Detailed description: This musical score block contains measures 14 through 18. At the top left, the measure number '14' is written. The score is arranged in a system with six staves. The first two staves are for vocal parts, both containing whole rests. The next two staves are for piano accompaniment, with the right hand (treble clef) playing a melodic line and the left hand (bass clef) playing a supporting line. The vocal line in the fifth staff contains the lyrics 'le - lu - ia, al - le - lu - ia,' with a comma after 'ia' in both phrases. The piano accompaniment continues in the sixth staff. The system concludes with a double bar line.

19

The musical score consists of several systems. The top system shows two empty staves for vocal parts. The second system contains the piano accompaniment, with a treble clef staff playing a melodic line and a bass clef staff playing a rhythmic accompaniment. The third system introduces the vocal parts with the lyrics "al - le - lu - ia, al - le - lu -". The fourth system continues the vocal lines with "al - le - lu - ia, al - le - lu - ia, al - le - lu -". The fifth system features a vocal line with lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -" and a corresponding piano accompaniment. The sixth system shows the vocal line with lyrics "Al - le - lu - ia, al - le - lu -" and a piano accompaniment. The final system is a piano accompaniment line with figured bass notation: 9 8 6 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 treble staff and a left-hand bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes and rests.

Soprano vocal line with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -". The melody features a long note with a fermata and a star symbol above it.

Alto vocal line with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". The melody continues the phrase with similar rhythmic patterns.

Tenor vocal line with lyrics: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,". The melody is more rhythmic, using eighth and sixteenth notes.

Bass vocal line with lyrics: "ia, al - le - lu - ia,". The melody is lower in pitch and uses a mix of eighth and quarter notes.

Piano accompaniment for the second system, continuing the right and left hand parts from the first system. It includes figured bass notation below the left hand staff: 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, features a multi-staff arrangement. At the top, there are two empty staves for vocal parts. Below them is a grand staff for piano accompaniment. The vocal parts consist of four staves: a soprano line, an alto line, a tenor line, and a bass line. The lyrics 'alleluia' are written across these vocal staves, with various musical notations such as slurs, ties, and rests indicating the melody and phrasing. The piano accompaniment is written in a grand staff with treble and bass clefs, providing harmonic support with chords and melodic lines. At the bottom of the page, there are numerical figures (6, 5, 6, 6, [6]) and a fraction (3/3) positioned under the piano part, likely serving as a figured bass or performance instruction.

33

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

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with musical notation.

Soprano vocal line with lyrics: ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Alto vocal line with lyrics: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Tenor vocal line with lyrics: ia, al - le - lu - ia, al - le - lu - ia, al -

Bass vocal line with lyrics: al - le - lu - ia, al - le - lu - ia,

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with musical notation.

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 4

48 Recitativo · Adagio

The musical score consists of several staves. The top two staves are for the vocal line, both containing rests. The piano accompaniment is shown in the next two staves, with a dynamic marking of *p*. Below these are three more empty staves. The vocal line resumes in the sixth staff with the lyrics: "Christus resurgens a mor-tu-is iam non mo-ritur, mors il-li-ul-tra non do-mi-na-bitur, quod e-nim". This section is marked *p Solo*. The piano accompaniment for this section is shown in the seventh staff with figured bass notation: *p Solo*, 6/5, #7/5, 6, #6/5, 6.

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 #6/5 6

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 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 staves (treble and bass clefs) in common time (C). It begins with a forte (*f*) dynamic and contains a complex melodic and harmonic texture.
- Other Staves:** Three additional staves (two treble clefs and one bass clef) are present but contain rests.
- Solo Bass Line:** A single bass clef staff at the bottom, starting with a forte (*f*) dynamic and marked "Solo". It features a sequence of notes with fingerings: 16, #, 6, 6, 46], 6, 5.

59

The musical score for page 15, starting at measure 59, is presented in a grand staff format. The upper portion of the score consists of a grand staff with a piano accompaniment. The right-hand part (treble clef) features a melodic line with a triplet of eighth notes in the first measure, followed by a trill (tr) in the second measure. The left-hand part (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. Below the grand staff, there are five empty staves. At the bottom of the page, a bass line is shown with guitar chord diagrams: [4]6, 6, $\frac{6}{4}$, $\frac{5}{3}$, and [4].

62

tr

p

tr

p

p Solo

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

[6] 6 # 6 5 # 6

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

The musical score consists of several staves. The top two staves are empty. The third and fourth staves form a grand staff for the piano, with the right hand playing triplets and trills, and the left hand playing a similar pattern. The fifth and sixth staves are empty. The seventh staff is the vocal line, starting with the text "Iam pascha nostrum Christus est paschalis indomitum". The eighth staff is the bass line, with figured bass notation: 6, [6], 6, [6], 6, 5, 4, 3, p, [6], 6, 6, #, 6.

Iam pascha nostrum Christus est paschalis indomitum

6 [6] 6 [6] 6 5 4 3 p [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 # b] # [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 a piano accompaniment starting at measure 74. The piano part features a melody with a forte (*f*) dynamic and includes triplet markings. The vocal line, indicated by a soprano clef, begins at measure 75 with the lyrics "ma." and includes guitar-style 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* [H]

83

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

p *tr* *tr* *p* *tr* *tr*

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

3

tr

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

Allegro

96

f

ff

f

ff

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 systems. The top system includes a vocal line with chords and a piano accompaniment line. The middle system features a grand piano accompaniment with two staves. The bottom system contains four vocal staves, each with the lyrics "ia, al - le - lu - ia, al - le - lu - ia, al - - - le - lu -". The bottom-most staff includes a bass clef and a key signature change to one sharp (F#).

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 - - - le - lu -

6 # 4 #

109

The musical score for page 109 consists of several staves. At the top, there are two staves for vocal parts: a soprano line and an alto line. Below these are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass clef staves. The piano part features a complex rhythmic pattern in the right hand, with many sixteenth and thirty-second notes. The vocal parts enter in the second measure with the lyrics "ia, al - le - lu - ia, al - le - lu -". The lyrics are repeated across the four vocal staves, with the soprano and alto parts having the most prominent lines.

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 -

113

The first system of the score features a piano introduction. The right hand (treble clef) plays a series of four chords, each consisting of a pair of notes (likely a dyad) held for the duration of the measure. The left hand (bass clef) plays a single note in each measure, which is a half note below the lower note of the dyad in the right hand.

The second system continues the piano introduction. The right hand plays a more active melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A small asterisk (*) is placed above the eighth note in the second measure of the right hand.

The first vocal line begins with the lyrics "ia," followed by a long horizontal line indicating a sustained note or breath mark.

The second vocal line continues with the lyrics "ia, al - le - lu - ia," followed by a long horizontal line.

The third vocal line continues with the lyrics "ia, al - le - lu - ia, al - le - lu -".

The fourth vocal line continues with the lyrics "ia, al - - - - -".

The final system shows the piano accompaniment. The right hand plays a series of chords, and the left hand plays a bass line. The notes 5, 6, 5, 6, 5, 6 are written below the left hand staff.

117

The musical score consists of the following parts:

- First Voice:** Treble clef, lyrics: al - le - lu - ia, al - le - lu - ia, al - le - lu -
- Second Voice:** Treble clef, lyrics: al - le - lu - ia, al - le - lu - ia, al - le - lu -
- Third Voice:** Treble clef, lyrics: ia, al - le - lu - ia, al - le - lu -
- Fourth Voice:** Bass clef, lyrics: - le - lu - ia, al - le - lu - ia, al - le - lu -
- Piano:** Treble and Bass staves with accompaniment. Includes markings for 'org' (organ) and 'vlne' (violin).

6 6

122

The musical score consists of several staves. At the top, there are two staves for vocal parts (Soprano and Bass) with rests. Below them is a grand staff for piano accompaniment. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The lyrics 'ia, al - le - lu - ia, al - le - lu -' are written under the vocal staves. 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]

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