

Werner.

Proprium missæ.

Gregor Joseph

**Werner**

**Veni creator Spiritus**

WerW D.1.12

Sequence (Pentecostes)

*T (solo), S, A, T, B (coro), 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W**esser  
**S**kala  
**E**dition




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 [edition-esser-skala/werner-proprium-missae](https://github.com/edition-esser-skala/werner-proprium-missae)  
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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
vl	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	B 54
	<i>Category</i>	manuscript copy (principal source)
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## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
4	org	2nd/3rd ♭ in <b>B1</b> , org: <del>---</del>
83	org	bar in <b>B1</b> : F2- <del>♯</del>
97	org	3rd ♭ in <b>B1</b> , org: G8- <del>7</del>

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# D.1.12 Veni creator Spiritus

**Vivace**

*I*  
Violino

*II*

*f*

Soprano *f* Tutti  
Ve - ni, cre - a - tor Spi - ritus, cre - a - tor Spi - ri - tus, men - tes tu - o - rum

Alto *f* Tutti  
Ve - ni, cre - a - tor Spi - ritus, cre - a - tor Spi - ri - tus,

Tenore *f* Tutti  
8 Ve - ni, cre - a - tor Spi - ri - tus, cre - a - tor Spi - ri - tus,

Basso *f* Tutti  
Ve - ni, cre - a - tor Spi - ri - tus, cre - a - tor Spi - ri - tus,

Organo e Bassi *f* Tutti  
6 6 6

5

vi - si - ta: Im - ple su - perna gra - ti - a, su - perna gra - ti - a, su - perna gra - ti - a, quae tu cre - a -

men - tes tu - o - rum vi - si - ta: Im - ple su - perna, im - ple su - perna, su - per - na gra - ti - a, quae tu cre -

men - tes tu - o - rum vi - si - ta: Im - ple su - perna, im - ple su - perna, su - per - na gra - ti - a, quae tu cre -

men - tes tu - o - rum vi - si - ta: Im - ple su - perna, im - ple su - perna, su - per - na gra - ti - a, quae tu cre -

6 6 [7] 6

Measures 11-15 of the piano introduction, featuring a flowing sixteenth-note melody in both hands.

Vocal and piano accompaniment for measures 11-15. The vocal line is in a soprano register, and the piano accompaniment includes a bass line with triplets and sixteenth-note patterns.

sti, quae tu cre - a - sti - pe - cto - ra.  
 a - sti, quae tu cre - a - sti pe - cto - ra.  
 a - sti, quae tu cre - a - sti pe - cto - ra.  
 a - sti, quae tu cre - a - sti pe - cto - ra.

[6] 4 3 Solo



Measures 16-20 of the Recitativo section. The piano accompaniment features a simple harmonic support for the vocal line.

16 Recitativo

Cum com - pleren - tur di - es pente - co - stes, erant omnes di - sci - pu - li

*p* Solo

4 3 *p* Solo [6] 4 6

20

pa-riter in e-o-dem lo-co. Et fa-ctus est de coe-lo repen-te so-nus tamquam ad-ve-ni-en-tis spi-ritus ve-he-

5 6# 6<sub>b</sub> 6] 6 5

24

*Spirituoso*

*f*

*f*

mentis, et re-ple-vit to-tam domum u-bi e-rant se-dentes.

6 6 4 5] 3 *f* Solo 6] 6]

29

Musical notation for measures 29-32, piano part. The score consists of two staves (treble and bass clef) in a key signature of one flat. The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and rests.

Four empty musical staves (two treble clef and two bass clef) corresponding to measures 29-32, indicating that the instrument parts are silent during this section.

Musical notation for measures 29-32, bass line. It shows a sequence of notes with fingerings: 6 5 6 5, followed by a series of sixteenth-note patterns. Measure numbers 29, 30, 31, and 32 are indicated below the staff.



33

Musical notation for measures 33-36, piano part. The score consists of two staves (treble and bass clef) in a key signature of one flat. The music features a complex rhythmic pattern with sixteenth and thirty-second notes, and rests. A trill (tr) is marked above the final note of measure 36 in both staves.

Four empty musical staves (two treble clef and two bass clef) corresponding to measures 33-36, indicating that the instrument parts are silent during this section.

Musical notation for measures 33-36, bass line. It shows a sequence of notes with fingerings: [6 6], 6 6 5, and 3. Measure numbers 33, 34, 35, and 36 are indicated below the staff.



37

*p Solo*

Be - a - ta no - bis gau - di - a an - ni re - du - xit or - bi - ta,

*p* [6] [6] 6 6 6 6 6 6 [6] [6]

41

cum Spi - ritus Pa - ra - cli - tus il - lap -

[6] [6] 6 5 4 [45] 6 5

45

sus



49

est A - po - sto - lis.

6 5 4 3 2 1 [6]

53

Musical notation for measures 53-56, piano part. The score consists of two staves (treble and bass clef) in a key signature of one flat. The melody is primarily eighth-note runs. Measure 54 contains a trill on the final note. Measure 55 contains a trill on the final note. Measure 56 contains a trill on the final note.

Empty musical staves for vocal and other instruments, corresponding to measures 53-56.

Bass line for measures 53-56. It features a rhythmic pattern of eighth notes with a slash and a vertical line above the notes, indicating a specific articulation. Fingering numbers 5 and 6 are shown below the notes in measures 54 and 56.



57

Musical notation for measures 57-60, piano part. The score consists of two staves (treble and bass clef) in a key signature of one flat. The melody is primarily eighth-note runs. Measure 59 contains a trill on the final note. Measure 60 contains a trill on the final note. Dynamics 'p' are indicated in measures 59 and 60.

Empty musical staves for vocal and other instruments, corresponding to measures 57-60.

Bass line for measures 57-60. It features a rhythmic pattern of eighth notes with a slash and a vertical line above the notes. Fingering numbers [6 46], 6, 6, 5, and 4 are shown below the notes in measures 59 and 60. Dynamics 'p' is indicated in measure 60.

I - gnis vi -

61

8  
bran - te lu - mi - ne lin - guae fi - gu - ram

6 16 6 6 6

≡

65

8  
de - tu - lit, ver - bis ut es - sent pro - flu - i et cha - ri

61 6 6 6 - 6 6 6

70

ta - - - - -



74

f

- - - - - te - fer - vi - di.

[6] 6/4 5/3 f

79

6 6 6 6 5 3

84

Tempo ordinario

**f**

**f** Tutti

Ex-ur-ge Christe, ad - iu - va nos, ex-ur-ge Christe, ad - iu - va nos, et li - be-ra

**f** Tutti

Ex-ur-ge Chri - ste, ad - iu - va nos, ex-ur-ge Chri - ste, ad - iu - va nos,

**f** Tutti

Ex-ur-ge Chri - ste, ad - iu - va nos, ex-ur-ge Chri - ste, ad - iu - va nos, et li - be-ra

**f** Tutti

Ex-ur-ge Chri - ste, ad - iu - va nos, ex-ur-ge Chri - ste, ad - iu - va nos,

**f** Tutti

4 # 7 6 # 5 6 6 5 # 8 10 10 10



95

*f* *p*

*f* *p*

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,

*f* *p*

Tutti Solo

6 6 [6] 6 [6] 6

98

6 6 6 #] 6 5 6 [6]



101

*f*

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

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 -

[6] 6 6 *f* Tutti [6] # 6 [6] # 4 #

104

*p*

ia,

ia,

*p* Solo  
al - le - lu - ia, *tr* *tr* *tr*

ia,

*p* Solo 6 6 5 6 5 6 5 6

107

al - le - lu - ia,

6 6 6 6



110

f

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

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

f Tutti  
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.

6 6 6 5 4 3 f Tutti 6 4 3